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HI-SPEED FLASH UNIT

Saturday 10 March 2012

amateur

# Photographer

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THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

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## FAST TELE LENSES

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**Amateur Photographer** For everyone who loves photography

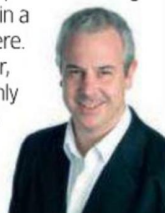
**AN ABUNDANCE** of subject matter over the past decade has delivered a new generation of war photographers, and a new wave of deaths among those who feel compelled to photograph conflict. Just recently we have lost the French photographer Rémi Ochlik to the Syrian government, and last year it was Chris Hondros and Tim Hetherington – killed in Misrata, during the Libyan revolution.

It is easy to see what makes a journalist travel to places of unrest, and while it is equally easy to romanticise war, I don't honestly believe many photographers head to a danger zone having not thought very carefully about what they are doing.

To put your life on the line, as these people do,

you have to be pretty passionate about what you are photographing. Either the injustice of the conflict has to move you, or the general principle of informing the world about what is going on in a particular region will draw you there.

The cause may be worth dying for, but the effect is often not. Certainly in the UK, the population at large is more concerned with *Dancing on Ice* than anything beyond the bare facts of crises in foreign states. It is right these events are witnessed and shared, but I wonder if I could do it.



**Damien Demolder**  
Editor

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**IN AP 18 FEBRUARY WE ASKED...**

Would you want 36 million pixels?



### YOU ANSWERED...

A Yes	13%
B Yes, but only in a full-frame sensor	45%
C No, I don't want that many	27%
D No one needs that many	15%

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**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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French photographer killed in Homs • Injured Brit rescued

## PHOTOGRAPHERS CAUGHT IN SYRIAN BATTLEGROUND

**AS WE** went to press, British photographer Paul Conroy was on his way home, as UK officials confirmed reports that he was smuggled out of Syria, to Lebanon.

Conroy, a freelancer based in Devon, was working with Marie Colvin, an award-winning correspondent who died when the house in which they were staying in the city of Homs was shelled.

French photographer Rémi Ochlik, 28, also lost his life in the same attack.

A spokesman for the Foreign Office told, AP: 'We can now confirm that injured British journalist Paul Conroy is safely in Lebanon, where he is receiving full consular assistance from our Embassy.'

The British Ambassador in Damascus had pressed the Syrian authorities for assistance to enable Conroy to leave Syria, and for Colvin's body to be returned to her family.

At the time of writing, the whereabouts of the bodies of Rémi Ochlik and Marie Colvin was unclear.

Conroy's injuries were not thought to be life-threatening.

Initial reports that the 47-year-old photographer had left Syria were proved incorrect as concern grew over whether he was receiving adequate medical attention for shrapnel wounds to his leg and abdomen.

An earlier rescue mission failed, amid suggestions that Conroy had refused to be taken by Syrian Red Crescent ambulance, fearing it may be a ploy to capture him.



Conroy was initially understood to have been taken to hospital in Syria, having received help from opposition forces who had moved him from the site of the rocket attack.

Meanwhile, photo agency Eyevine expressed its shock at the death of Rémi Ochlik, who worked for French agency Bureau233.

Last month, Ochlik won first prize in the World Press Photo General News category, for one of his Libya images (see above).

French journalist Edith Bouvier was wounded in the same attack on the

**The attack that injured Paul Conroy claimed the life of 28-year-old French photojournalist Rémi Ochlik, just days after he won a World Press Photo prize for this image taken in Libya**

house, which was serving as a makeshift media centre.

Conroy is head of photography and film at Reflex TV.

Along with Colvin, he covered the capture and death of Colonel Muammar Gaddafi in Libya last year.

## SNAP SHOTS

● AP is launching a free private advertising service for readers in the 24 March issue, allowing them to buy and sell kit with other photo enthusiasts. The reader-to-reader private adverts will be free, up to a maximum of four lines (including contact details). Sellers may put the advert in for an ongoing time until the kit is sold. However, they must get in touch weekly to rebook the advert. Small-boxed adverts will be available on the two-page spread to highlight adverts for a small charge. The email address to send these adverts to is: [listings@ipcmedia.com](mailto:listings@ipcmedia.com).



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

## NISSIN PRIMES '1,000-FRAME' MACHINE-GUN FLASH

**NISSIN** is poised to launch a hotshoe-mounted flashgun, claimed to be capable of maintaining a continuous burst of more than 1,000 frames without overheating.

Nissin claims that the MG8000 outperforms Nikon's SB-910 and Canon's Speedlite 580EX II. Maintaining its full guide number, and a consistent output, the MG8000 recycles in 3secs for the first 200 shots, and then takes

5-7secs to recycle after that.

The company claims tests with Nikon and Canon units show they both drop their guide numbers, and underexpose to avoid overheating. Nissin says it has developed a new ceramic insulation for the inside of the gun as well as a quartz-based flash tube, such as is used in studio flash-heads.

This aims to improve performance and maintain a lower temperature so the gun does

not damage itself, and the quartz tube has a longer operating life than traditional units.

A glass screen is designed to protect the front Fresnel lens from the heat. The MG8000 has a guide number of 40-60m at ISO 100, is compatible with the PS3000 portable power pack and is due to go on sale in the spring. A UK price and availability date have not been set. In Japan, it is expected to cost around 50,000 yen (£400).

## Do you have a story?

Contact Chris Cheesman  
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A week of photographic opportunity

## PHOTODIARY

**Wednesday  
7 March**

**EXHIBITION** Richard Renaldi – Touching Strangers, until 24 March at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com). **EXHIBITION** Double Nature by Tanya Karavan and Daniel Tchetchik, until 23 March at Innovation Warehouse, London EC1A 9PT. Tel: 0203 582 8099. Visit [www.theiw.org](http://www.theiw.org).



**Thursday 8 March**

**EXHIBITION** Hijacked Ill: Contemporary Photography from Australia and the UK, until 6 May at The Quad, Derby DE1 3AS. Tel: 01332 285 422. Visit [www.derbyquad.co.uk](http://www.derbyquad.co.uk). **EXHIBITION** Nudes by Thomas Ruff, until 21 April at Gagosian Gallery, London W1K 3DE. Tel: 0207 493 3020. Visit [www.gagosian.com](http://www.gagosian.com).

**Friday 9 March**

**EXHIBITION** Terry O'Neill – Reworked, until 31 March at Rook & Raven, London W1T 1HN. Tel: 0207 323 0805. Visit [www.rookandraven.co.uk](http://www.rookandraven.co.uk). **EXHIBITION** An Age of Confidence: Photographs [architectural] by Bedford Lemere & Co, until 7 May at Lady Lever Art Gallery, Merseyside CH62 5EQ. Visit [www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk).

**Saturday 10 March**

**EXHIBITION** Wonder Chamber by Karen Ingham, until 14 April at Ffotogallery, Penarth, CF64 3DH. Tel: 0292 070 8870. Visit [www.ffotogallery.org](http://www.ffotogallery.org). **EXHIBITION** Exemplar: Joy Division by Kevin Cummins, extended until 31 March at Manchester Photographic Gallery, Manchester M1 2FF. Tel: 0161 236 7224. Visit [www.manchesterphotographic.com](http://www.manchesterphotographic.com).

**Sunday 11 March**

**EXHIBITION** Marco Glaviano: Supermodels, until 24 March at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com). **EXHIBITION** Flower, Nature & Landscape by Andy Small, until 30 April at The Old Clubhouse, Lacock, Wiltshire SN15 2LA. Tel: 01249 730 571. Visit [www.lacockphotography.com](http://www.lacockphotography.com).

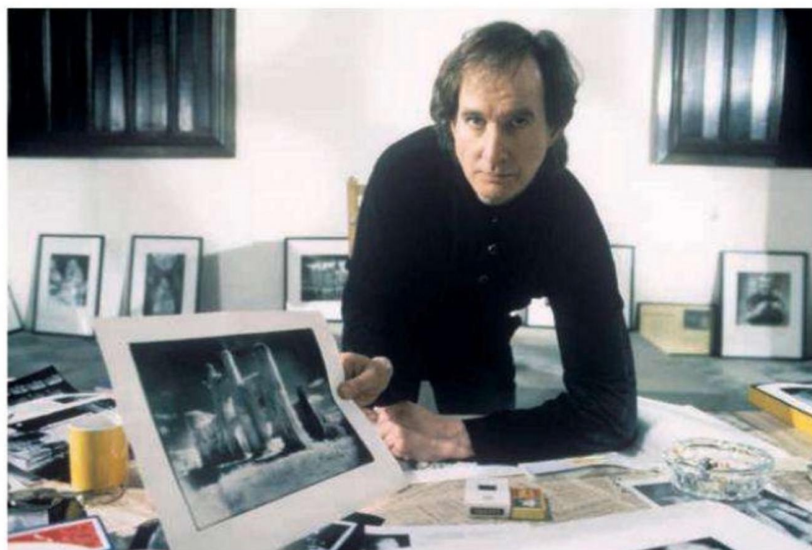


**Monday  
12 March**

**EXHIBITION** In the Blink of an Eye: Media and Movement, until 2 September at National Media Museum, Bradford, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk). **EXHIBITION** No Place Like Home by Judah Passow, until 5 June at the Jewish Museum London, London NW1 7NB. Visit [www.jewishmuseum.org.uk](http://www.jewishmuseum.org.uk).

**Tuesday 13 March LATEST AP ON SALE**

**DON'T MISS** Cheltenham Festival, until 16 March at Cheltenham Racecourse, Gloucestershire GL50 4SH. Visit [www.cheltenham.co.uk](http://www.cheltenham.co.uk). **EXHIBITION** The Great White South, images of Scott expedition by Herbert Ponting (also for sale), until 5 April at Atlas Gallery, London W1U 7NF. Visit [www.atlasgallery.com](http://www.atlasgallery.com).



Renowned photographer dies, aged 63

## TRIBUTES PAID TO SIMON MARSDEN

**RENOWNED** photographer Simon Marsden, who specialised in gritty black & white images of subjects including mystical landscapes, gothic graveyards and old ruins, has died aged 63.

Simon first developed an interest in photography when his father, a keen landscape photographer, gave him a Leica for his 21st birthday.

'I instantly became hooked on photography. What intrigued me most was the magic of time and light and the enigma of "reality" that these elements conjured up,' Simon wrote on his website.

'Over the years I have tried to portray this in various forms in my work... The first roll of film that I shot was of cardboard cut-outs of ghosts that I arranged in tableaux in the garden.'

Speaking to AP, Simon's widow, Cassie, said she would continue to run the archive set up by her late husband.

Paying tribute to the photographer, Gray Levett, co-founder of Nikon camera dealer Grays of Westminster, described him as a good friend. The pair first met in 1992 when Simon called into his store, which is based in Pimlico, London.

Gray was a big fan of the photographer's work, which also appeared in AP: 'He was completely unique as a photographer... I like his pictures of stone circles and ruined castles, and some of his photographs of landscapes and buildings are hauntingly beautiful.'

'Simon created his own world and had a lot of followers. He had an eye, but was also a gifted writer.'

Given his subject matter, people imagined the photographer may be somewhat intimidating on first meeting. But this was far from the reality.

'Simon wasn't a grim reaper with a camera,' added Gray. He was very jovial, amusing and witty... I will miss him greatly.'

Gray's comments were echoed by Andrew Skirrow, whose company designed and built the photographer's website.

'I believe he was one of the most collected photographers on the planet,' said Andrew. 'He came across as a serious person until you got to know him... He had an extraordinarily wry sense of humour,' he added.

'Photography was, for Simon, beyond just taking pictures. He was very much into the art and communication aspects. He felt passionately about how the rapid march of technology was not helping people to communicate face-to-face with each other.'

Simon shunned digital cameras and was a devotee of the Nikkormat FTn and FT2 cameras, added Gray.

'I believe he was the largest user of infrared film in the world.'

Speaking about his interest in the 'supernatural', Simon wrote: 'From the very beginning of recorded time all the great civilisations of our world have believed in ghosts and the supernatural in some form or other.'

'These are ancient mysteries and to dismiss them is to deny ourselves that arcane knowledge of the past that has ultimately fashioned our lives.'

The photographer's many TV and radio appearances included Channel 4's *The Last Resort*, hosted by Jonathan Ross in 1987.

Simon died in January. It is understood he had been suffering from heart problems.

His funeral was held in Lincolnshire.

To view Simon's work visit [www.simonmarsden.co.uk](http://www.simonmarsden.co.uk).



## SNAP SHOTS

● Wedding and social photographer Brett Harkness is set to deliver a talk at AP's theatre in central London on Tuesday 17 April. Brett will talk about his love of travel imagery and reveal the techniques that make his weddings and social business run like clockwork, say organisers. A Q&A and book-signing session will follow. The seminar will be held at the home of *Amateur Photographer* in London. Tickets are sold on a first-come, first-served basis, priced £29.99, and include a glass of wine and a goody bag. To book a place, email [spiadmin@ipcmedia.com](mailto:spiadmin@ipcmedia.com) with the words 'Brett Harkness Seminar' in the subject line. Please include a name, address and telephone number. Cheques should be made payable to 'IPC Media Ltd' and posted to: Estelle Hicks-Bennett at SPI Seminar, Room 8-143, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. To pay by card call 0203 148 4326/21. Places will be confirmed upon receipt of payment. Tickets are non-refundable. For more on Brett Harkness and his courses visit <http://brettharknessphotography.com>.



## Do you have a story?

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New DSLR on way

# NIKON: NO PLANS FOR LARGE- SENSOR CSC

EXCLUSIVE  
INTERVIEW

Nikon manager Yukiya Hirose (left) with general manager Nobuaki Sasagaki

**NIKON** has revealed more about the technology inside its D800E DSLR and says that it has no current plans to launch a CSC with a larger imaging sensor than the one inside its 1-series models.

At the D800E's launch last month, Nikon said it had removed the camera's anti-aliasing filter, a move the firm conceded risked the appearance of 'false colour and moiré' in photos.

Speaking to AP at the CP+ Camera & Imaging Show, the company's general manager for marketing, Nobuaki Sasagaki, explained that if Nikon had completely removed the low-pass filter, the D800E's sensor would have to be repositioned to compensate for the changed to optical path – and this would make the cameras very expensive to produce.

Sasagaki said Nikon removed one of the low-pass filters and replaced it with another that redirects the light in a way that makes it appear there is no filter there at all.

'Digital cameras usually have two low-pass filters,' he explained.

'The first divides the light path into two paths and the second one divides each of those paths again, to make four paths. We have replaced the second filter so that the two paths are directed back to become one again. This simulates the effect of having no low-pass filter, and it can be done easily and without shifting the focus position of our lenses.'

Sasagaki went on to claim that the difference in resolution between the D800 and the D800E would not be noticed by amateurs, but that professionals would appreciate it and see the benefits of the E variant.

'It is not possible to put a

numerical value on the increase in detail resolution that this process delivers,' he said when pressed for a percentage figure.

'A number cannot represent the extent of the benefit, but the eye can see it.'

When asked who Nikon thought would buy the E version, Sasagaki said it would be landscape and studio photographers, and people who needed lots of detail in their images.

'There will be some medium-format users who will be attracted by the portability of the D800E, but this camera will produce a different style of picture.'

'The depth of field with the FX (full-frame) sensor will be different to that achieved with the larger sensors of medium-format cameras.'

It seems that current Nikon users will not need to upgrade their lenses to make the most of the 36.3-million-pixel resolution, so long as they have modern optics already.

'Our range of fixed lenses is particularly well suited to this camera, but all our current high-end lenses with Nano Crystal coating will provide enough resolution for this sensor. Fixed-focal-length lenses are one of Nikon's great strengths,' Sasagaki added.

## NEW DSLR ON WAY

Officially, the D800 has not replaced the D700 in Nikon's range of DSLRs, and Sasagaki said that, so long as there is demand for the D700, Nikon will

continue to produce the bodies.

However, he revealed that the D800E and the D4 would not be the only DSLRs that Nikon will launch this year, although he would not be drawn on timing.

Sasagaki said that each camera that Nikon produces must have a clear technological benefit to the end user. With the D800 it is resolution and with the D4 it is noise control and very high ISO settings.

'When you create a benefit like this, photographers will use it and begin to take pictures that they wouldn't have done before. When we introduce new technology, we create new styles of photography. Each new camera has to allow you to take pictures that you couldn't on your current camera.'

Nikon is concentrating on improving the quality of its range and not looking to introduce new types of camera.

But, when asked about a higher-end mirrorless camera, perhaps with a larger sensor or in an S-style rangefinder

body – or a simpler camera like a digital FM3a – Sasagaki said that, while that may happen in the future, the company has no plans for now.

However, he did say that the 1-series would be developed much further and that some of those camera styles might be covered by a 1-series model.

Asked about the impact of the earthquake and floods of 2011 on the launch cycle of Nikon's DSLRs, Sasagaki said products such as the D800 would not be delayed. 'Nikon has four factories: two in Japan, one in Thailand and one in China. Two were hit by disaster last year.'

'We are working on ways to safeguard production from these problems in the future and, while having two factories with D800 production lines is possible, it would not be an effective way to operate.'





AP  
THIS  
WEEK  
IN...

1942

There was a danger that important historical images of buildings would be lost for ever, warned Walter H Godfrey, director of the National Buildings Record, who reported that 'photographers are being asked by manufacturers to surrender old glass negatives to be stripped and recoated'. In a letter to AP he wrote: '... early photographs often give particulars of great value owing to subsequent architectural changes'. Godfrey urged manufacturers and owners of glass-plate negs not to destroy them without advising the National Buildings Record and, if possible, 'sending us prints for our inspection'.

Glendale Avenue, a Camera, Donald Allen, Edwards P.S. Practical Portraiture, Last Day Exh, Kutties, Hounslow P.S. Extempore Speeches, Ipswich & D.F.S. Show of Cine Films, R. C. F. Holbrook, N.W. London U.C. Lecture, Oldham P.S. "How I Make My Exhibition Prints," A. Ogden, Twickenham P.S. Annual General Meeting.

## LETTERS TO

The Editor is not responsible

### SAVING RECORD NEGATIVES

SIR.—It has been brought to our notice that photographers are being asked by manufacturers to surrender old glass negatives to be stripped and recoated. There is an obvious danger here that useful records of buildings may be lost, since early photographs often give particulars of great value owing to subsequent architectural changes. I should like to invite the co-operation of both the manufacturers and the owners of negatives to ensure that such records are not destroyed without advising the National Buildings Record, and, if possible, sending us prints for our inspection. If advice is required we would endeavour to arrange this through our local representative.—Yours, pp. WALTER H. GODFREY, Director, The National Buildings Record.

### INVERTING PICTURES

SIR.—The "Do You Know" feature every week in *The A.P.* is both interesting and enlightening. Most questions possess a concrete and definite answer, although an odd one or two do provide a little debate. The one I have specially in mind is No. 4 in issue of February 25th: "What is a good

way of examining answer given is "looking through. Whilst entirely of the answer, portion is most perhaps in a few what I would say. The reversing and indeed a print, by a natural for a to be viewed. Even a face de less the viewer a wholly differ a slender mast house on its cl of masses, but It is only a I think well Yours, etc.,

F. SIR.—The qu for amateur u but a frank s would be very much time ca

## SNAP SHOTS

● Pentax has launched a pair of 'rugged' compacts designed for the outdoors. The 16MP Optio WG2 and WG2-GPS include full HD movie recording and are claimed to be waterproof down to 12 metres. The WG2 and WG2-GPS boast a lens designed to deliver the 35mm viewing angle equivalent of a 28-140mm zoom. They are due this month, priced £299.99 and £349.99 respectively.

● A van packed with £100,000 worth of Nikon gear was reportedly raided by thieves, ahead of a roadshow in Dublin, Ireland. The haul included 'demo versions' of the new D4 and D800 DSLRs, according to website [www.photographers.ie](http://www.photographers.ie).

● Landscape photographer Nigel Hicks is set to host a one-day workshop in Dorset on 24 March. Nigel will use the county's Jurassic coastline around Durdle Door and Lulworth Cove as the backdrop for the workshop, which costs £80 per person. For details call 01626 770 181 or visit [www.nigelhicks.com](http://www.nigelhicks.com).

Nokton 17.5mm f/0.95 lens launched

## VOIGTLÄNDER UNVEILS FAST LENS FOR MFT CAMERAS

VOIGTLÄNDER has unveiled an f/0.95 aperture 17.5mm Nokton lens (pictured right) designed for micro four thirds cameras.

Due to go on sale in May, the lens was attached to the new Olympus OM-D E-M5 on Voigtlander's stand at the recent CP+ Camera & Photo Imaging show in Japan.

Set to cost £1,110, the manual-focus lens will be more expensive than most micro four thirds cameras, except for the OM-D E-M5 itself.

Finished in black and with an included lens hood, it will feature a minimum aperture of f/16, a closest focus distance of 0.15m and will weigh 540g.

The lens will measure 63.6x80mm and be compatible with a 58mm filter thread.

As the micro four thirds sensor attracts a 2x magnification factor, the lens will provide the same shooting angles as expected from a 35mm lens on a full-frame camera.

Voigtlander also showed its new 20mm f/3.5 Color Skopar, 40mm f/2 Ultron and 58mm f/1.4 Nokton lenses that are designed for Nikon Ai-S and Canon EF bodies.

These lenses are available now.



The Color Skopar Ai-S and EF cost £474 and £504 respectively.

The 40mm Ultron Ai-S and EF are priced at £402 and £432 respectively, while the 58mm Nokton (Nikon-fit) carries a £402 pricetag.

Carl Zeiss also showed a 25mm f/2 T\* Distagon in ZE and ZF.2 fits, both of which were priced at 160,000 yen (around £1,250).

This lens weighs 600g, measures 144x219mm, with a close focus of 0.25m and 71mm filter thread.

A release date has yet to be confirmed.

## BUDGET CAMERAS ESCAPE DEATH BY SMARTPHONE

UK SALES of compact cameras at the lower end of the market have dodged the impact of the smartphone revolution, say analysts.

Sales of fixed-lens compacts priced £50 and under shot up 26% in volume and 29% in value in 2011, according to GfK Retail and Technology UK Ltd.

They bucked the trend of a declining compact market, which showed an overall drop of 13% in value and 9% in volume last year.

Overall compact sales in the UK fell from 5.4m in 2010 to 4.9m units in 2011.

Speaking to AP, GfK account director Richard Gregory says the figures fly in face of a widely held belief that all compact cameras are doomed as the camera phone market escalates.

He believes many consumers may have been tempted into the lowest end of the compact category by price cuts, or a desire for better picture quality, having first enjoyed taking pictures using a smartphone.

Demand for superzoom cameras (10x optical zoom and above) are also faring better than mid-range models.



**Do you have a story?**

Contact Chris Cheesman  
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amateur photographer  
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## CLUBNEWS

Club news from around the country  
RICHMOND & TWICKENHAM  
PHOTOGRAPHIC SOCIETY

The society's annual exhibition is set to include informal photographs of the Queen by Joan Williams, to commemorate Her Majesty's Diamond Jubilee. Many of the images have not been seen in public before, according to organisers, who confirm that the show will take place from 4-15 April at the Landmark Arts Centre, Ferry Road, Teddington, Greater London TW11 9NN. Entry costs £1.50. Open Mon-Fri noon-6.30pm, weekends, Good Friday and Easter Monday 10am-6.30pm. For details visit [www.rtps.org.uk](http://www.rtps.org.uk).



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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

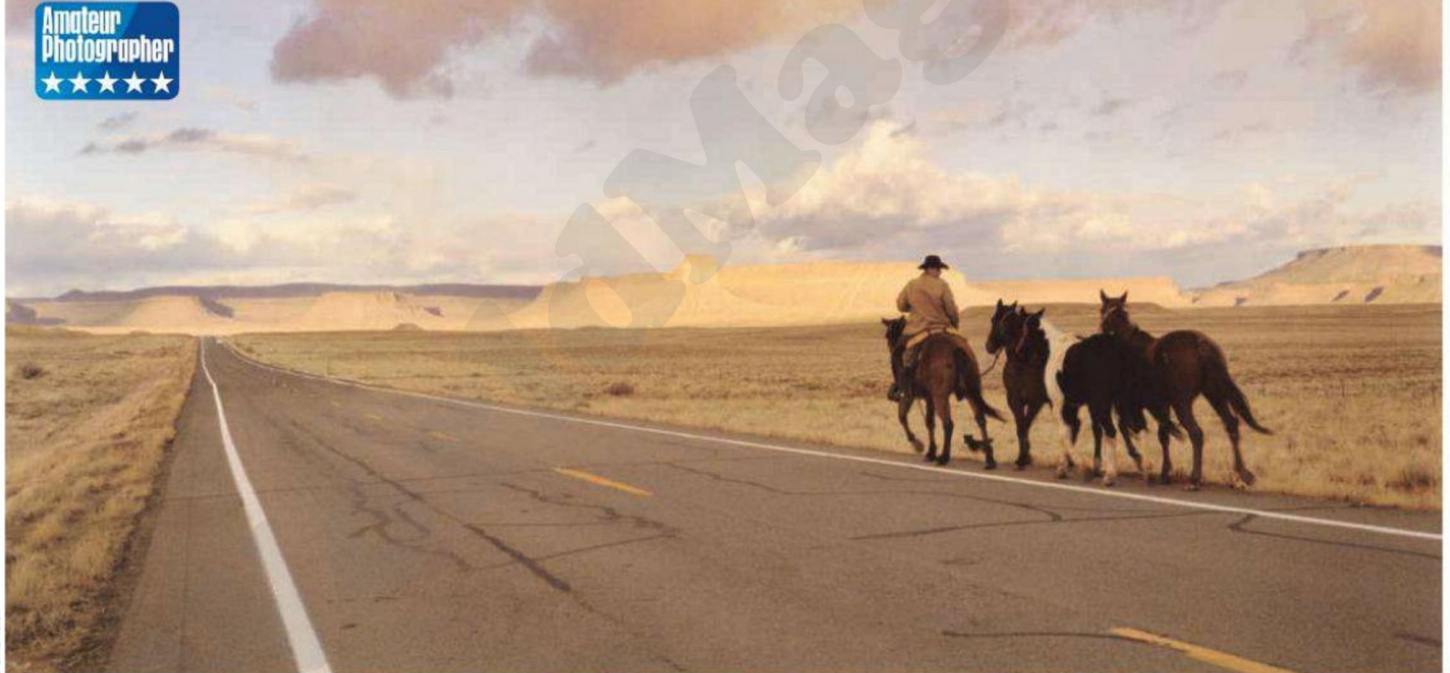


## BOOK

### Dead Eagle Trail

By Jane Hilton, Schilt, hardback, £32.50, 96 pages, ISBN 978-9-053-30717-5

**IN RECENT** years we've seen an interesting reinvention and reinterpretation of the American West, be it through the knowing deconstructions of Clint Eastwood films or the near hallucinatory and myth-inflected novels of Cormac McCarthy. This intriguing collection of imagery brings together Jane Hilton's outsider views of the West, and presents an almost romanticised version of this seemingly untameable territory. Of course, to refer to it as untameable is in itself an act of romanticising. The West we know in our imaginations has either all but died or never truly existed to begin with. Hilton uses her camera to extract the instances where the dream pulls together to create a tangible tableau that exists somewhere between myth and documentary. She does it brilliantly. Hilton's book is a beautiful collection of work and well worth looking into.



© JANE HILTON

## EXHIBITION



© RICHARD BILLINGHAM, COURTESY THE ANTHONY REYNOLDS GALLERY

### In the Blink of an Eye: Media and Movement

9 March-2 September. National Media Museum, Galleries One & Two, Bradford, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Website: [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk). Open Tues-Sun 10am-6pm. Admission free

**THIS** extensive exhibition showcases our fascination with movement and our seemingly endless need to capture it through photography, film and television. The National Media Museum makes use of its extensive collections to reveal the ways in which motion has been captured and simulated via the varying forms of media. Of particular note is the ways in which this subject has been captured through still photographic imagery. On display are photographs by such pioneering image-makers as Eadweard Muybridge, Roger Fenton and Oscar Rejlander. What's particularly striking is the way in which many of these images reveal to us those little slivers of time and movement that our naked eye simply cannot register. It's a striking and fascinating notion. But photography isn't the only thing on display here and it's worth taking the time to explore the diverse range of mediums that form this exhibition.



BOOK

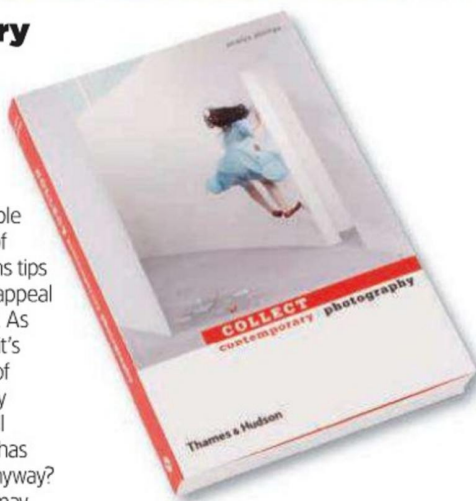
© OLIVIO BARBERI, COURTESY VANESSA RICHARDSON GALLERY, NEW YORK

## Collect Contemporary Photography

By Jocelyn Phillips, Thames & Hudson, softback, £12.95, 208 pages, ISBN 978-0-500-28854-2

**THIS** book is intended to assist people who are looking to start a collection of contemporary photography. It contains tips on how to identify prints of enduring appeal and value in the saturated art market. As interesting as this side of the book is, it's unlikely to appeal to everyday lovers of photography. After all, who realistically has enough money to stick a Jeff Wall print up in their living room, and who has enough space for such huge prints anyway? However, while some of the content may not appeal, there is plenty here to hold readers' imaginations. The book is actually a decent resource for people looking to understand the contemporary photographic scene. It contains a plethora of biographies and images, and it's fascinating to see the sheer diversity of imagery being produced

throughout the world. But, as good as this is, there are better books on the market if all you're looking for is a survey of the contemporary photography scene.



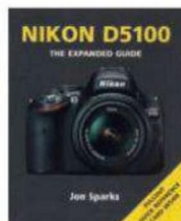
# CONDENSED READING

A round-up of the latest photography books on the market



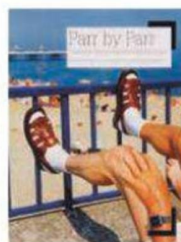
### ● BIRDS: MAGIC MOMENTS

by Markus Varesvuo, £20  
This nicely produced book brings together some of the most impressive images from Markus Varesvuo, one of the world's leading bird photographers. Varesvuo's ability to capture the most fascinating moments of a bird's life is never less than impressive, making this a valuable book for any keen birds and wildlife photographers.



### ● NIKON D5100: THE EXPANDED GUIDE

by Jon Sparks, £14.99  
The world of DSLRs can often be confusing, but thankfully there are books like this to guide readers through the technical ins and outs of their new cameras. Jon Sparks is a writer who has always been an excellent source of advice and practical guidance, and this book is no different.



### ● PARR BY PARR

by Quentin Bajac, £16.95  
Love him or hate him, you can't deny that Martin Parr is one of Britain's most successful and influential photographers. This book, a detailed Q&A between Parr and writer Quentin Bajac, is a fascinating and illuminating look at a man whose odd perspective on the world can at once enthrall and alienate.



● **CHEETAH** by Suzi Eszterhas, £6.99  
This book by wildlife photographer Suzi Eszterhas aims to use photography to educate very young children about the day-to-day existence of cheetahs. It's a simple book full of easily digestible facts and images that are sure to captivate the young 'uns. Good job.

<http://blog.epicedits.com>

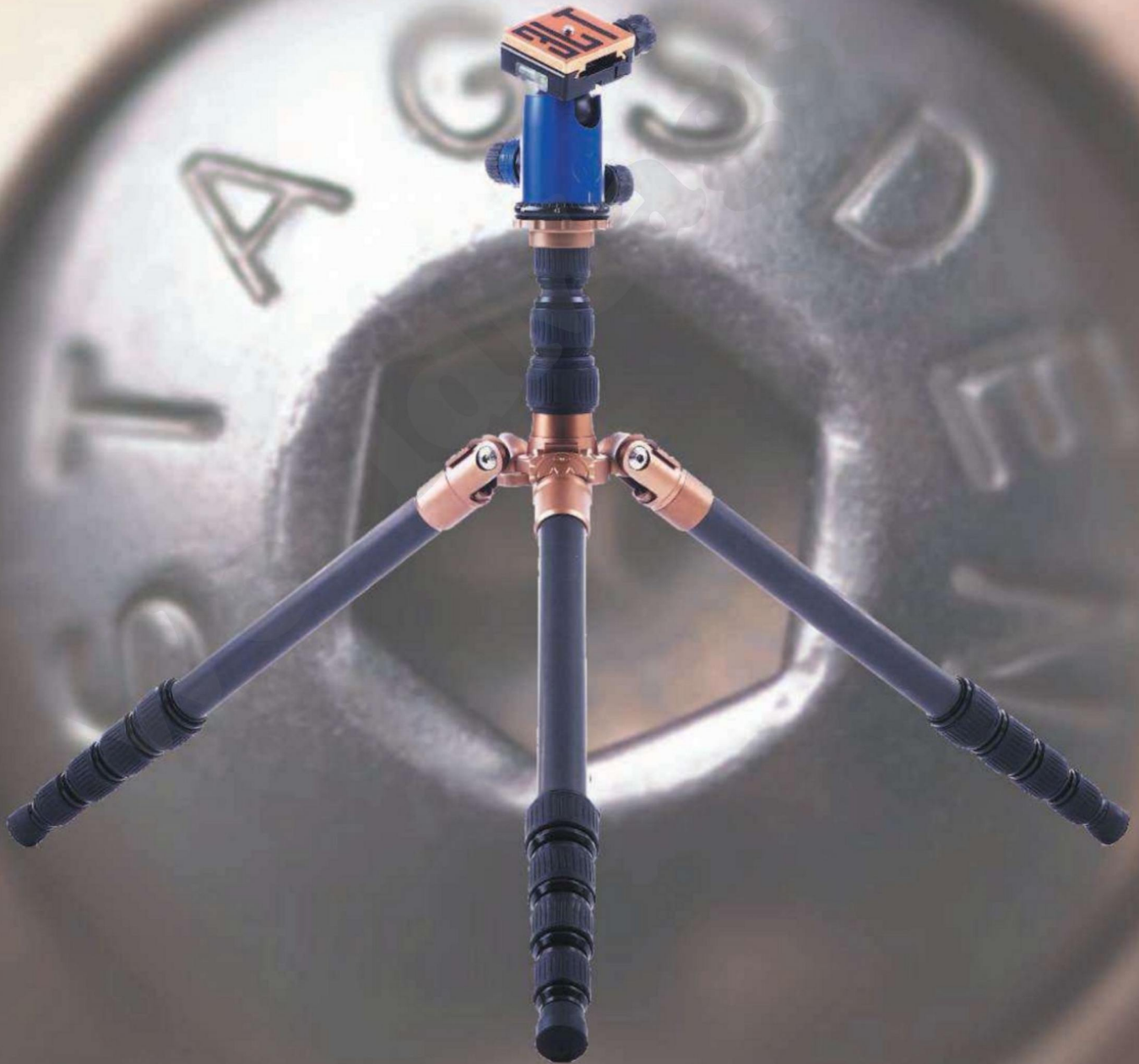
**EPIC** Edits is an excellent resource for photographers and photography enthusiasts of all experience levels. The site is an all-rounder in terms of content, taking readers from that initial spark of inspiration right through to every aspect of editing and post-production. Brian Auer, a fellow photography enthusiast, is the architect of the site and his enthusiasm for every facet of photography is infectious. Most importantly, he attempts to create a real sense of community where users can feel welcome to browse the various links and features. Some of the tips and ideas are excellent, and it's easy to get lost in the swirl of inspiration. Epic Edits is a great site and well worth a visit.





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# Letters

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## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### NEVER TRASH YOUR NEGATIVES

Many amateurs who use film cameras believe that the way to 'go digital' is to have their images scanned onto a CD and then pop the disc into their PC or local photo kiosk, thus turning their images into digital files. It sounds simple enough – until you delve a little deeper.

An aunt of mine still uses her old Canon Sure Shot Telemax film compact. She recently asked if I'd make her an A4 print (from a photo CD) of a friend of hers who'd just passed away. She'd lost the original enprint.

My aunt – rather foolishly – had taken to dumping her negatives, believing that the images on her CDs were all she required for copies of her pictures. When I put her disc in my PC and loaded an image into Photoshop, I saw that her Boots-processed photo CD had been scanned to just 6x4in at 300ppi. Anything above that resulted in an awful pixelated image.

Had my aunt held onto her negatives, I could have scanned them and presented her with the A4-sized prints she'd asked for. Yet her faith in cheap lab-produced CDs had led to her trashing her precious negatives. All I could do was make some 6x4in copies that at least bettered the rather flat-looking file.

Labs that produce low-resolution CDs are doing nothing wrong. They're catering for a huge consumer market, and I think it's safe to say that photographers who fall into a similar trap as my aunt tend not to be too technically minded. But it's worth remembering that only if 6x4in enprints are your thing will the photo CDs from your local Boots, Tesco or wherever suffice. Otherwise, a lab that does high-resolution scans is a must. And *never* destroy your negatives. Not least of all for the simple reason there's every chance they'll easily outlast your photo discs. **Nicola Bird, Northumberland**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

shaved heads and tattoos – we honestly thought they were going to take advantage of my plight and do a runner with my camera bag. So it was two rather shame-faced female photographers who, some ten minutes later, found themselves being escorted up my front path by those two lovely young guys. I live just a bit further along the coast, and after I'd refused their kind offer to run us to A&E they gave us a lift right to my front door.

I had a bit of concussion, but as for my camera, a Pentax K1000 with 28mm Tokina lens, it was a goner. And at 25 years old, it was also a rather sad loss. But although I may have lost my camera, I recovered something that I'd long since given up on: my faith in human nature. Those young lads – Alex and Ryan – looked all the world to my sister and me like a couple of extras from a tough 'street' movie. Yet we couldn't have been more wrong. Their kindness to two middle-aged damsels in distress will never be forgotten.

**Mandy Smith, Northumberland**

## GOOD FOR THE PRICE

I was very interested to see the article on CSC lens adapters in AP 18 February. However, all the adapters featured were extremely expensive and mostly intended for autofocus DSLR lenses. While third-party mount adapters are mentioned, they are dismissed as 'little more than a metal mount of low quality'.

For those of us who are not wealthy, these mounts are still useful for trying out older 35mm optics on a digital body, and at around £10 (on eBay) with free delivery (usually from Hong Kong), they are of perfectly adequate quality.

There is a wide choice of lens mounts, ideally adapting to micro four thirds or Sony NEX to ensure infinity focus. Obviously, there are no built-in contacts, and you are limited to manual focus and stop-down metering using the camera's aperture priority mode. Nevertheless, they can still provide a lot of experimental fun at almost no cost, before deciding whether or not to splash out more cash.

**David Woollass, via email**

**These manual adapters are often little more than low-quality, metal mounts but we don't dismiss them. I use many myself and regularly regret the poor manufacturing, but they work – Damien Demolder, Editor**

## THE KIDS WERE ALL RIGHT

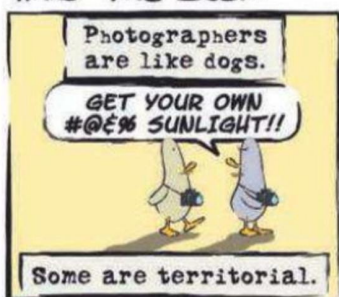
Peter French's super picture of the Groyne Lighthouse in South Shields (*Spotlight*, AP 25 February) brought back rather painful memories.

In January 2008, I was in that area taking

photos with my sister. I was actually in the rocky foreground shown in Peter's image when I slipped on a seaweed-covered rock. I hit my head and saw stars for a few seconds.

Two young lads who'd spotted me came hurrying over. When we saw them – all

## What The Duck



<http://www.whattheduck.net/>

## OM-D DISAPPOINTMENT

Damien Demolder should invite Mr Toshiyuki Terada to this country and take him on some of the Welsh narrow gauge railways with his new toy, the Olympus OM-D E-M5. After hanging out of the carriage window around a few bends (avoiding severe brain damage on rock walls), it might dawn on him that a tilting screen may be good in a London street for snapping royal processions over the heads of those in front, but for a view of the track ahead from the aforesaid carriage it is of no use whatsoever. However,



## DEFEATING THE PURPOSE

I am a keen fan of innovation, so I enjoyed Richard Sibley's article on compact system adapters (AP 18 February). What confuses me, though, is the principle behind the article: the use of DSLR lenses on compact system cameras (CSCs).

I have to confess that I do not possess a CSC, even though I am fascinated by their technology. When my camera bag along with almost all my gear was stolen last summer, I considered switching to a CSC but decided against it, primarily because of my addiction to three Sigma lenses that I would not be able to live without – a 10–20mm, a 105mm macro and my 'every day' lens, the 17–70mm. Instead, I repurchased exactly the same optics I had before, and upgraded my camera body to a Sony Alpha 580. As anyone who has carried this kit in a shoulder bag will attest, portable they are not! So I also bought a Panasonic Lumix DMC-LX5 at the same time, just for travelling.

And here comes my point of confusion: surely, two of the key commercial attractions of CSCs are their diminutive size and portability. If someone were to decide to buy a CSC instead of a DSLR, it would be for its size. And if they were to buy it in addition to their DSLR, it would be for carrying around when the DSLR kit is not suitable. The last thing anyone would want to carry around with their CSC is the beautiful, expensive and monstrously heavy glass that they use with their DSLRs. Doesn't that defeat the purpose of having a CSC in the first place? The NEX camera and lens combination pictured on page 51 of that issue illustrates my point perfectly (see below).

Now, if Sigma were to introduce my favourite lenses in a size that is *proportionate* to that of the CSC body, then I would seriously consider replacing my DSLR kit with an altogether lighter system. But until then, I'll use my big lenses with my big camera, and travel light with my little compact.

**George Parapadakis, Buckinghamshire**

**The point is really that these adapters make CSCs cheaper to own, as you have the lenses already. They present a compromise of portability, but you have access to quality glass and wide apertures – Damien Demolder, Editor**



if Damien smuggles a Sony Alpha 65 along in his day sack, he might be able to comfort the weeping Mr Terada and enable him to get a few pictures to take home.

He might also point out gently, to avoid loss of face on the part of his guest, that at a mere £869 RRP, the Sony Alpha 65 is a better buy than the Olympus OM-D E-M5 at £1,149.99 and perhaps he would like to take one home? I speak whereof I know.

**Ian Sheppard, County Durham**

**It's a little more awkward, but you can hold the camera right hand up. And with the accompanying grip (available separately for around £230) you can make it even more comfortable – Damien Demolder, Editor**

## OM-D DELIGHT

As a long-time Olympus user, I've always believed that the sublime design of Olympus 35mm film SLRs couldn't be bettered. I still use my battered old OM-4, but when a few years back I wanted a DSLR I found the almost boxlike proportions of the Olympus E-500 rather off-putting. The later E models also lacked the finesse of the old OM design. So it was wonderful to learn in AP 18 February that Olympus is returning to form via the new OM-D E-M5. Perhaps 'reborn' is too strong a word, but were we looking at this exciting new camera minus its

lettering we'd still know it was an Olympus.

The OM-D E-M5 may be a compact system camera rather than a DSLR, but lovers of the company's old SLR design will surely relish handling a camera that, if they're anything like me, will remind them of their faithful old OM SLRs. In his review of the OM-D E-M5, Mat Gallagher spoke of a return to 'classic styling'. He got that right! There are those who say always look to the future, that the past is dead and gone. Thankfully, with the Olympus Pen series and now the much anticipated OM-D E-M5, those clever people at Olympus don't share that belief.

**Craig Smith, Tyne & Wear**

## NEVER TOO MANY

I recently ran into a workmate I had not seen since last October due to work patterns. The conversation got round to holidays, and he asked, 'How many photos this time?'

'Only 2,300,' I said, to which he replied, 'What's the point? You can't look at them all.' Well, it got me thinking about how many photos is too many, and I tell you, my 2,000 odd photos will never be too much. I must have looked at them all a few times already, and any time I'm having a bad day I often boot up my computer and take a trip down memory lane. Roll on my next holiday!

**Derek Smith, Edinburgh**

# BACK CHAT

## AP reader Dave Lock asks whether natural history photography is becoming too easy

**THEY** say that the camera never lies. Or does it? In any case, does it matter? I refer to the row in December over the polar bear birth sequence on BBC's *Frozen Planet*. One reporter asked the public whether they were outraged that some of the footage of polar bears was not filmed in the wild, but in a zoo. Although some were disappointed, many enjoyed it and said it did not matter to them that much!

Working with captive animals and constructed sets is common, because some sequences are impossible to film in the time allotted to make the programme. A similar situation exists with professional wildlife photographers. Busy schedules mean they frequently travel to areas where situations are set up for them, not having the time to spend looking for subjects themselves, asking others to do the legwork or research.

A prominent wildlife photographer voiced his opinion recently of these 'rent-a-hide' situations where, if you have enough money, the shots are guaranteed. He remarked that it can be seen by many as a shortcut to easy pictures. If this is good enough for the professional filmmaker, then is it all right for everyone else?

With increasingly light-sensitive sensors and faster focus lenses, nature photography could not be easier. We should applaud this, because more people are becoming interested and involved. Also, specialist wildlife parks allow us access to animals that we otherwise may not have the time, money or knowledge to be able to photograph. However, it is apparent that some of these pictures are being passed off as natural, which of course is not *wildlife* photography.

It can be easy to forget the basic requirements that permeate nature photography. Patience, regard for the subject and hard work are just a few of the attributes associated with true nature photography. I am concerned that taking a shortcut to successful pictures should not be based on wildlife supplied on tap, the pure use of technology or by those who are willing just to pay money for the shots.

It has been an unwritten rule that when animal pictures are published, there is reference to whether the subject is captive. However, we still see pictures in books and on websites that forget to mention this, which can be misleading.

Seeing breathtaking images gives us a kick. With every picture, there is of course a story, but some lose their impact when we realise that it could be a captive animal, or technology is heavily relied upon to take the shot. But does this matter so long as the photographer is getting enjoyment, and no animals are harmed?

Life the wolf picture that almost fooled people and could have won the top prize in the 2009 Wildlife Photographer of the Year competition, the method used to obtain the shot matters to some but not others. To photographers who are true to their hobby or profession, I am sure they were saddened.



# PHOTO INSIGHT

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Andrew Sanderson talks about the process he used to create his dreamlike image of a bucking horse and how a simple pencil can add another dimension to your prints



## ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from [www.blurb.com](http://www.blurb.com), price £15

**THIS** image was taken in 1985 in a field behind a farm at Bedding Edge Road in Hepworth, West Yorkshire. It came about because a friend approached me and asked if I would be willing to take a portrait of his girlfriend's horse. He wanted to give her a picture for her birthday, so he drove me out to the location.

When we got to the field the first thing that hit me was that the horse was jet black and it was standing in a location covered in bright white snow. Obviously that would provide an absolute tonal nightmare in trying to capture those two extremes. I managed to compensate for this by taking a reading from the shadows and placing the middle tones 2 stops up from that.

The second issue was that the horse wouldn't keep still. It kept running around and bucking, behaving like a wild horse from a cowboy film. I decided to go ahead and take a few shots with my Mamiya RB7 and then thought that I would come back a couple of days later and shoot the final images when the conditions had improved. When I got back home and processed the film, I produced a contact sheet. Looking through the images I noticed one shot that really stood out from the rest. That's the shot you see here. Although I knew it wouldn't be right for what my friend wanted, it was definitely a shot that I wanted to produce for my own portfolio.

The printing stage is where this whole image gets a little more complicated. I made a print that was roughly 5x4in and then used a pencil to shade in the edges on the back of the print (which would go on to form the subtle vignetting border around the edge of the final print). I then placed that print into the negative carrier of the enlarger and printed the image onto another piece



of photographic paper – which produced a paper negative. Any pencil work that was on that original print (the border) was then recorded onto the new negative print. On the paper negative I altered some of the tones, such as the line of shrubbery you see in the horizon.

An easier way to describe this technique

is that if I'm using pencil on the negative, then I'm altering the lowlights, and if I'm using pencil on the positive, I'm altering the highlights. Once I had done all the pencil adjustments on the paper negative, I placed it into the enlarger and made the final positive print.

The most obvious instance of pencil work





**'Having that little white patch in my print shows that the dark area is a bank of clouds. I think it's an important part of the composition'**

you have the texture of the paper coming through. In this case the paper was Ilford Multigrade Resin Coated. I often find myself experimenting with different types of paper because the textures can be very different, which makes a huge difference to the final print. Some of the older papers that you can't get any more used to be incredible for printing in this way, with some of them almost like parchment. That's what I look for when selecting a paper to produce paper negatives – character.

All the shots had been taken with the camera on a level plane – it wasn't originally at a diagonal angle as you see here. I thought that if I could tilt the horizon, then I could add a serious level of dynamism. The horse was a little further away from me than the shot shows, meaning that there was plenty of room around the top, bottom and sides for me to lose when tilting the paper during the printing stage to skew the horizon. It creates a sense of movement, which is something that is further emphasised by the jumping horse.

I'm quite drawn to silhouettes and I've done many shots in the past that contain telegraph poles. There's something dominant about them and in this shot they break up the expanse of the sky.

This image is definitely dreamlike. Someone once said to me that this photograph should be called 'Nightmare', which I thought was perhaps taking it a little far. However, there is something undeniably strange about the picture. **AP**

**Andrew Sanderson was talking to Oliver Atwell**

on the print is the sky, which I darkened down considerably to make it look stormy. It was originally quite a grey day. You'll notice that there's a patch of white in the top left-hand corner of the print. When you see examples of this technique from other photographers, they darken down the entire sky. This can look a little unnatural,

but having that little white patch in my print shows that the dark area is a bank of clouds. I think it's an important part of the composition.

The complicated printing process led to the fact that the image has a strange quality where it looks like the picture is breaking up. That's because when you print from a print



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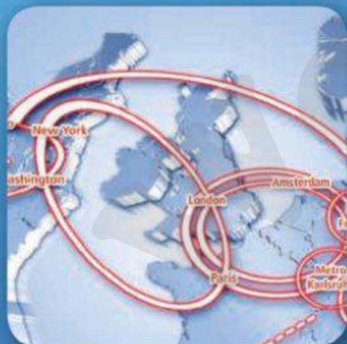
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# Documentary Photography

The Amateur Photographer Masterclass with **Cathal McNaughton**

Press photographer **Cathal McNaughton** takes four readers around Brixton in South London to show them how to put together a photo essay. **Oliver Atwell** joins them

**OVER** the past year, Cathal McNaughton has been our guide through the strange world of street photography. We've been to London's Soho, Brighton and Cardiff in search of the weird and wonderful characters who populate a city. Using the techniques we learned in these previous workshops, it's now time to apply a little structure to the results. In today's *Masterclass* we're going to be looking at how to produce a photo essay.

'We're essentially attempting to produce a narrative,' says Cathal, warming his hands on a mug of coffee. 'That's the key. We want to explore the ways in which we can tell a story through images and communicate a real sense of what an area is about. At the end

of today I'd like to see some pictures that will demonstrate to the readers what they can expect to see when they visit Brixton in South London. However, while we are in Brixton it should be noted that all the techniques that we look at today could of course be applied to any location.'

An effective photo essay is made up of a variety of shots. Anyone looking to produce a successful narrative through images will want to include a scene-setting or landscape image; a portrait showing the subject in his or her environment; a detail shot; and an action photo.

'There will need to be a variety of images,' says Cathal, addressing the four AP readers. 'That requires you to take a lot of shots. I don't expect anyone to produce a total photo essay today, but I expect everyone to look at each of the four points above and do their best to explore them in a variety of areas. In that way, everyone will be able to piece together an accurate idea of what a photo essay is by the end of the day.

'With that in mind, ideas should be developed and explored from all angles,'

adds Cathal. 'If you see a bicycle, don't photograph it just from the left. Shoot it from the right, from above, from the ground and anything else you can think of. Only then can you begin to appreciate that getting good photographs takes practice and perseverance.'

As with other *Masterclasses*, Cathal suggests trying to avoid standing out from the crowd.

'Blending in is the key,' he says. 'Although there will be times when you'll want to approach people in order to get a portrait, a lot of the time you'll want to remain inconspicuous. That means no tripods. We're fortunate in that we have quite nice conditions to shoot in today, so all shutter speeds should be relatively fast anyway. But regardless of the conditions, tripods will cause you to stand out from the crowd. When people see that there's a photographer in their midst, they tend to act differently. They no longer act normally and the candid nature of the imagery is gone. You can lose a great number of successful shots in that way.'



## Your AP Master... Cathal McNaughton



In his career as a press photographer, Cathal has covered conflicts in Northern Ireland, Iraq and Afghanistan. Providing images to The Press Association and Reuters news agency, he has been named UK Press Photographer of the Year and received numerous awards, including the 2011 Amateur Photographer Power of Photography Award. Cathal is also a regular contributor to AP's *Photo insight* series. He is based in Ireland. Visit [www.cathalmcnaughton.com](http://www.cathalmcnaughton.com).

# SETTING THE SCENE

**'THE FIRST** thing to do when you enter a location is to take a light reading through your camera,' says Cathal. 'In that way, if you see a pleasing arrangement of elements that suddenly come together, then you don't have to worry about messing around with your camera's settings. The thing you should remember is that you want your camera to be able to shoot at a fast shutter speed. I would set my camera to ISO 400, but don't be scared to put it all the way up to ISO 800. The cameras are more than capable of dealing with that kind of sensitivity.'

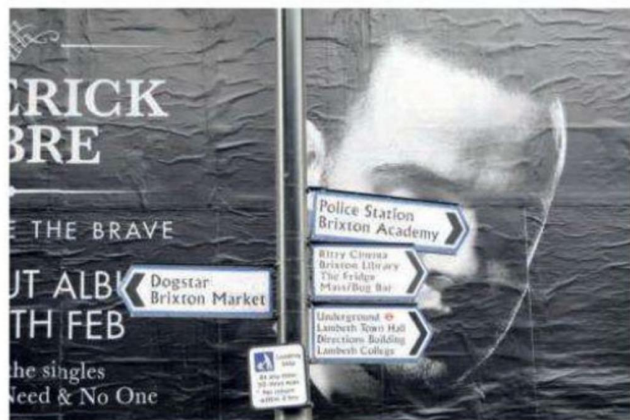
With their cameras set to the appropriate settings, the next step is to establish where this location is.

'Setting the scene is a crucial element of any photo essay,' says Cathal. 'It establishes a location and tells the viewer exactly where the pictures were taken or gives them a general idea as to the kind of environment that the images were taken in. You have a number of options here. Let's take our current location. As we're in Brixton, there are a great number of signs and shop fronts that tell you the location. You should explore ways to incorporate that kind of text into your images. If we look at Hali's image [above right], she has taken this unusual photograph of some street signs against the backdrop of a billboard. It tells you in no uncertain terms where we are. You'll often find that there's a temptation to just shoot the text for the sake of

shooting it. It may well tell you the location, but if you can't make a pleasing composition or an interesting shot out of it then there's no point.'

Alternatively, an establishing shot can be a little simpler. As the primary location of today's *Masterclass* is a marketplace, Cathal suggests treating the environment as a landscape and giving the viewer a general overview of the chosen environment.

'You don't necessarily have to tell the viewer exactly where you are,' says Cathal. 'Taking a landscape-style image of a market place (or a shop if that's your intended essay) spells it out pretty clearly. Using a wideangle lens, you can present a thorough overview of the location and capture the vibe of the area.'



## The AP readers... Miko Coffey



Miko has studied fine-art photography and currently shoots portraits and events. She uses a Canon EOS 7D. 'The biggest challenge for me was dealing with my confidence in approaching members of the public to take their photograph,' she says. 'But I loved learning what it was like to be a press photographer.'

## Hali



Hali has shot landscape images for many years and has recently moved into portraiture. She uses a Nikon D300. 'This is going to really help me to push my images to the next level,' she says. 'It's shown me a new perspective.'

## Dan Nicholson-Smith



Dan likes shooting many subjects, particularly landscapes and street photography. He uses a Nikon D300S. 'It's been a very informative day,' he says. 'I feel like I'm going to take away a great number of new ideas.'

## Simon Wardle



Simon enjoys shooting sporting events and nature photography. He uses a Canon EOS 5D Mark II. 'No matter how much you think you know, there's always something else to learn,' he says. 'It's been a great day.'

## ACTION PHOTOS



**AN ACTION** used in a photo essay demonstrates just that – an action. Within the context of today's *Masterclass* this will mean a person somehow interacting with their immediate environment, whether it's a customer buying an item at a market stall or



a shop owner producing items to sell.

'If we look at Miko's image [above], we see that she has used a very simple shot to tell a story,' says Cathal. 'Just cropping in on the cakes and the hands demonstrates that this person is responsible for making the products that this environment sells. It's a clean and simple picture.'

The idea of an action shot can also be a little more subtle, as Hali's shot (left) demonstrates.

'Hali's image is a little closer to the kinds of things that we've looked at in previous street photography-based *Masterclasses*,' says Cathal. 'It's a very aesthetic shot and one that makes great use of colour and light. This kind of photograph would fit more into a larger project concerning an area. A photo essay doesn't have to focus on one small subject – it can be a whole street or even town. This shot shows an everyday person walking past an everyday location, but it's effective. Commuters and pedestrians are vital components of any vibrant location.'



# FOCUSING ON THE DETAILS

**CAPTURING** the details of an environment can mean many things. It may refer to the interesting and often intricate patterns and textures that make up a location or, as is the case here, it can mean focusing on the colourful objects and elements that are found around Brixton Market.

'Detail is one of those elements that everyone tends to go a bit wild with,' says Cathal. 'That's because getting close in takes you into the realms of the abstract, particularly when you're focusing on textures and colours. Within the context of what we're doing today that approach won't work. Here, detail means communicating clearly what it is that a chosen vendor trades.'

'As we're in a marketplace there is no end to the things that can be photographed. Do a quick Google search about markets and you'll be bombarded with close-ups of fruit and veg. While there's nothing wrong with that, try to avoid going for something so obvious. There are a number of colourful items of clothing



on sale here as well as things such as seafood.'

Cathal uses the example of Miko's photograph of a wig shop (above) to demonstrate his point, a shot that uses two different elements.

'When you look at this shot, you're in no doubt as to what it is that this shop sells,' says Cathal.

'In the foreground you have the poster with the woman's hair, which then leads your eye into the background where we can clearly see the wigs. It creates a nice visual link. It just shows that detail doesn't have to mean macro or getting into the abstract.'

# GETTING A PORTRAIT



'What is their role within the bigger picture? Are they a market trader or a street sweeper? You essentially need to treat them as a wildlife subject. Try to draw them out of their environment by using a shallow depth of field. Something like f/5.6 or f/8 will make them stand out, yet retain enough detail in the environment so the viewer knows exactly where they are.'

While remaining covert can give the photographer some interesting portraits, it can sometimes be beneficial to approach a subject and get their permission to take their picture.

'There is a tendency to feel that people don't want to have their picture taken,' says Cathal. 'That's particularly true now as people are so conscious of cameras, which I think is largely due to all the attention that has been paid to privacy in the media. We often see news articles – in AP particularly – concerning people getting into confrontations about photographing in public places.'

'The reality is that 95 % of people really don't care if there's a camera floating around near them. You'll find that as long as you're not intrusive or getting in someone's face, people are perfectly respectful. If you're feeling confident, try approaching your subject and asking for their permission. Don't be afraid to arrange them in a way that you want.'

'If you take a look at Dan's image [left], we can see that he has positioned his subject to the left (try to avoid placing your subject in the centre) and he has chosen to include the details of the till, the eggs and the cans. These things create a link within the image that tells us that this gentleman works there. It's a simple yet effective image.'

**ESSENTIALLY**, a photo essay acts as a journey. After establishing a location through your location shot, you should home in on an individual and their place of work. Including a portrait adds a human dimension to your images and means the viewer can relate to them more easily.

'There are a couple of approaches to this idea,' says Cathal. 'We've seen in our previous street photography Masterclasses how we can use people

in our images and a few of the ways to achieve that. In a place like this, remaining covert is a good way of ensuring that you get plenty of candid shots. As soon as someone realises that you're there, they become self-conscious and their actions change. Blend in as best as you can and, if possible, use a long lens so you can shoot from a distance.'

'What you are looking to show is how your subject interacts with their environment,' adds Cathal.





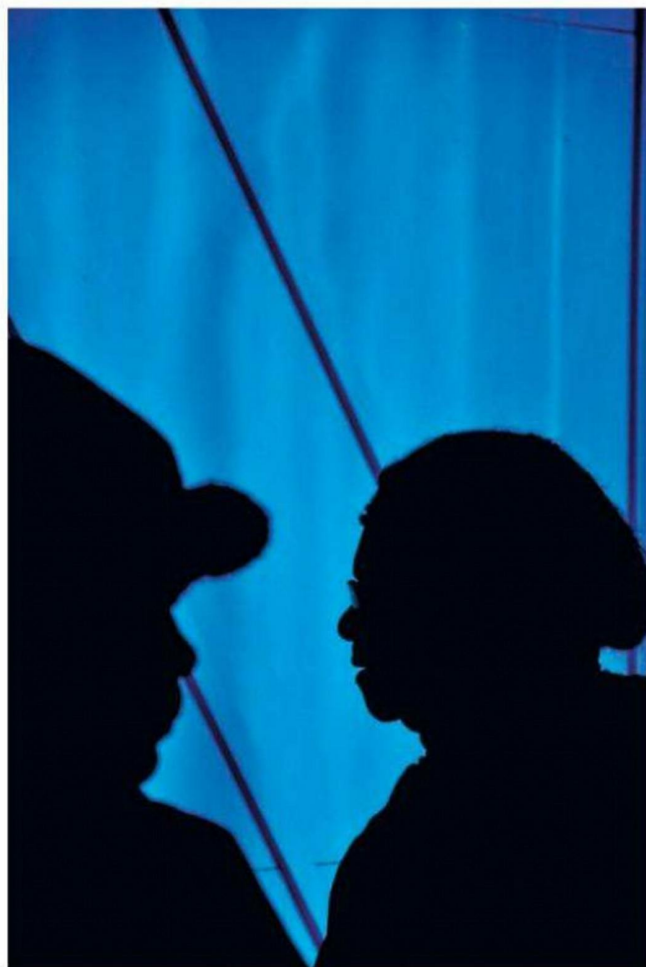
## Miko Coffey

♦ **'I PARTICULARLY** like this photograph because it really gives you an essence of what Brixton is about,' says Cathal. 'Miko has found something interesting and shot it in a very straightforward way. She's allowed the subject matter to be the most important piece, rather than attempting to create a picture using funny angles or lighting techniques. It's a more pure form of photography in that it's almost like a snapshot. Oddly, creating a rather simple shot is one of the hardest things you can do. It's quite a skill when you create something extraordinary out of the ordinary. I like the inclusion of the person looking through the window, as it really makes you question what the person is thinking.'

**'Creating a rather simple shot is one of the hardest things you can do. It's quite a skill when you create something extraordinary out of the ordinary'**

## Dan Nicholson-Smith

♦ **'THE COLOURS** in this shot are beautiful,' says Cathal. 'The contrast between the blue background and the silhouette is stunning. It's perfectly exposed and in that respect it is a total success. However, I do have a few problems with it. This is a case of a shot very nearly working, but just missing the mark. It's a nice picture, but it could have worked a little better. It's cropped far too tight, which is something that's particularly jarring when you see that the people have been clipped. There's not enough space around them, so it feels very cramped. I was there when this was being taken so I know first-hand that it should have been a lot wider. Had it been taken wider, there would have been a lot more context and we would have seen a lot more of the people. It would have been an image very much about colours and shapes, but as it is we just have the colours to focus on.'







## Hali

◆ **'HALI'** has come up with a good idea by attempting to make an almost abstract image using fish,' says Cathal. 'Where it falls down is in the angle at which it's shot. Had I taken this I would have shot the fish horizontally or vertically so they filled the frame. It would have made for stronger lines and more interesting shapes. Here the fish are diagonal, so it looks as though they're falling out of the bottom of the shot. There's a gap in the top right-hand corner of the frame, which is slightly distracting. It goes to show that when you're looking through the viewfinder, make sure you look at every corner of your image so there's nothing distracting to pull the viewer's eye away from the main subject.'

## Simon Wardle

◆ **'THE THING'** that this picture lacks is engagement,' says Cathal. 'There's not enough going on. Again, it's perhaps been cropped in a little too tight. I would like to see a little more of what was going on around the person. The focal point of the picture is the man cutting the bread roll. The reason you could have such a tight crop is to hone the viewer's attention in on the action. Unfortunately, this action doesn't really warrant that because there's nothing all that interesting going on in the frame. On a technical level, though, it works perfectly. There's nothing wrong with it in that respect.'



## Would you like to take part?

**EVERY** month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed *Masterclass* will be with Cathal McNaughton in April. If you would like to take part, visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass) for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.



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# Larger than life

Each month, **David Ward**, the latest addition to the *AP Photo insight* camp, will reveal the story behind one of his landscape images. Ahead of his AP debut, **Gemma Padley** spoke to him and discovered a photographer who uses large-format kit to create beautiful images

**IT IS** one thing to produce fantastic landscape images for yourself, but quite another to dedicate time and energy to helping other photographers achieve their full potential. David Ward is a photographer who falls into both categories. Not only is he one of the UK's finest landscape photographers, but he also is an avid educator, holding photography tours and workshops throughout the year.

After completing a degree in photography 30 years ago, David left college and worked as a photographic assistant for various studio-based photographers in London. While his work involved mainly still-life and car photography, he soon realised that he wanted to pursue landscape photography. The turning point came when a colleague put him in touch with landscape expert Paul Wakefield, setting David on his landscape photography path.

David's first commissioned works were a series of books on walking, depicting routes across national parks in the UK, but eight years ago he made a conscious decision to move away from commissioned work so he could concentrate on the sort of pictures

he wanted to make and not be dictated to by a client. He has photographed all over the world, but also has extensive experience photographing closer to home, including the Lake District and Scotland.

'I love the experience of being outdoors,' says David. 'I like the puzzle-solving nature of making photographs in the landscape. There is an element of craftsmanship that I enjoy, and I like learning how to "see." Being a landscape photographer has taken me to places I wouldn't have visited if I hadn't chosen this path.'

## PHOTOGRAPHIC EQUIPMENT

When he made the decision to become a landscape photographer, David, who is based in Hereford, decided to go down the large-format route. 'You can do things with a 5x4 camera in terms of focusing that don't work so well on a DSLR,' he says. 'For example, I can bring the foreground into sharp focus by changing the plane of focus. With large format you can tilt the back of the camera, which magnifies the foreground. You get an effect that looks a little like a wideangle view, but with a

longer lens perspective – so you get the best of both worlds.'

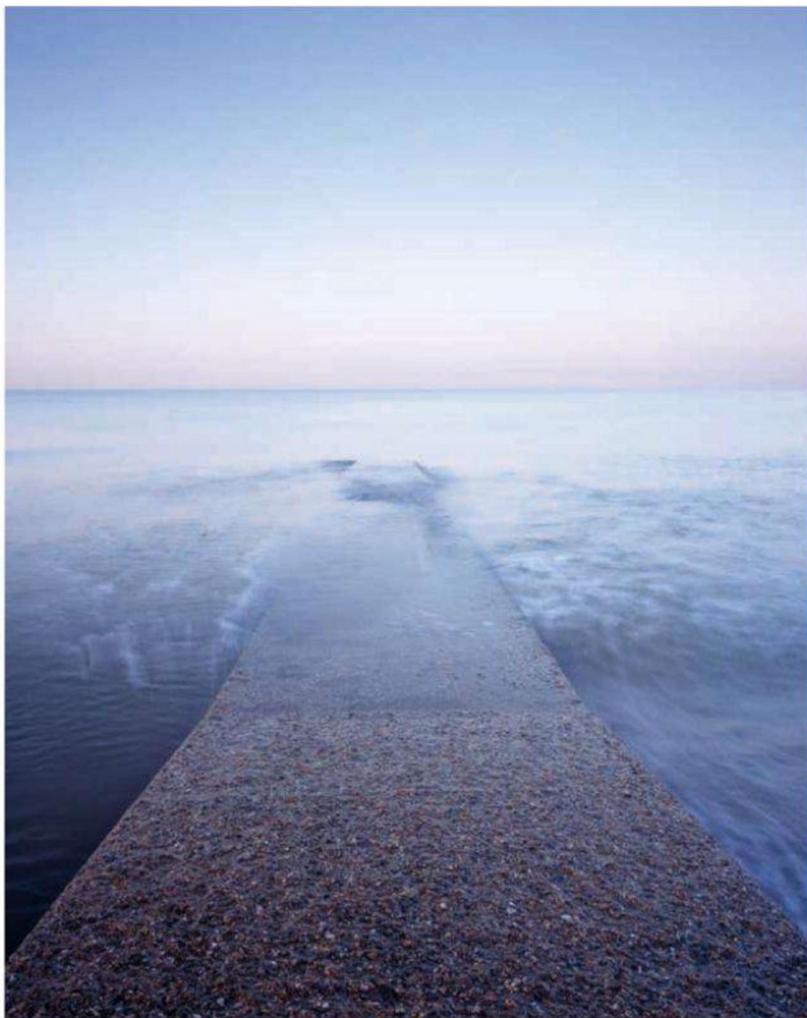
David bought a Linhof Technika Mark IV with 90mm and 150mm lenses. 'I had just these two lenses for the first ten years I was working as a landscape photographer,' he says. 'I think it's quite a good discipline not to have too much choice when it comes to lenses. It makes you think more carefully about how you're going to make the picture. I sometimes feel that a huge choice of zoom lenses makes it harder for people to decide what to use. I have a few more lenses now – five, I think. I take all my lenses with me when I'm out shooting, but I tend to use one lens more than any other – the 210mm optic, which is the equivalent to about a 70mm on a full-frame DSLR. I often end up using a slightly longer than standard focal length because I like the slightly flattened perspective this lens gives.' David also takes a digital compact with him when out shooting, which he uses for his more experimental work or 'sketches'.

## STYLE AND APPROACH

Over time, David began using longer lenses – a move that prompted him to reassess the way he approached landscape photography. 'I used to shoot a lot with the 90mm lens, which is equivalent to something like a 28mm on a DSLR,' he says, 'but I rarely use this lens now. I find more often than not it brings too much information into the photograph. My aim with photography is to distil the landscape, to cut down what I'm including in the frame rather than trying to include everything. I started off just wanting to describe the landscape, to present it as I saw it in beautiful light, but now my photography is more concerned with a kind of personal exploration of how I see.'

While he shoots wider landscapes





**Left: Brighton beach, East Sussex**  
Linhof Technikardan 45S, 150mm  
Schneider Apo-Symmar, 1/15sec  
at f/22, 0.3 hard ND grad

**'I think that with any creative pursuit there is inevitably a degree of dissatisfaction. You should never be completely satisfied'**

➡ and sweeping views, David often favours an abstract approach, opting to photograph details that can be abstracted to create 'visual puzzles', such as homing in on areas of dappled light on rocks, shadows on foliage or water. 'I'm interested in trying to find a viewpoint that is slightly quirky,' he says, 'or photographing something in such a way so that it is not immediately apparent what it is. I tend to make what I call "anonymous photographs". I may go to a well-known location, but I don't like to take the instantly recognisable view. I think if you make photography about a personal journey – how you see the world – you're more likely to be satisfied with what you're doing. However, I also think that with any creative pursuit there is inevitably a degree of dissatisfaction involved. You should never be completely satisfied, otherwise you won't make the next image!'

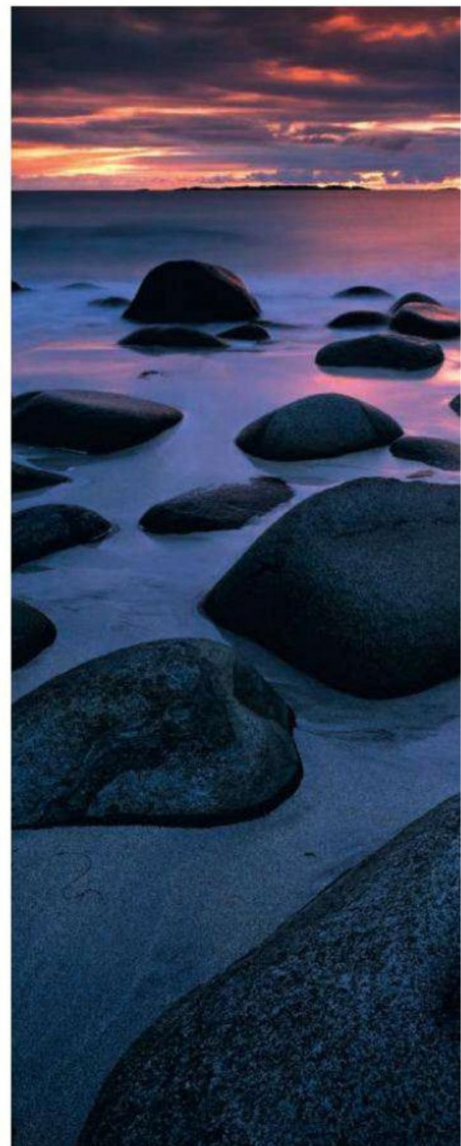
#### VIEWPOINT AND LENS

David describes the moment he 'makes' a picture as mostly a subconscious process, akin in some ways to meditating. He will assess the scene in front of him and attach a suitable lens to his camera before framing

the image. He may then decide to change the lens in order to achieve the image he has in mind or he may alter his position slightly. 'The whole of the working-out process is done on the ground-glass screen and in my head,' he explains. 'I'll work out how I want the image to look and then translate this as much as I can through the camera. When I make a picture it's very rare that I'll make more than one version of it. A lot of photography is about geometry and about working out your best angle of view. With large format there is no checking the image on the back of the camera afterwards, of course, so it's all down to you as a photographer. While this is scary, it gives you huge satisfaction when it works.'

#### FILM AND PROCESSING

David uses Fujichrome Velvia 50 film, which is then scanned on a drum scanner to produce digital files. He uses a minimum of post-processing, as he doesn't believe this should be used as a quick fix. 'Inevitably, if an image is to be printed, there is an element of colour management involved,' he says. 'But I try to leave things alone as much as I can. I don't have a philosophical objection to post-



processing because it has always been part of the interpretative process of photography. Raw capture always needs some processing. I still like using film, but would be happy to use digital if digital backs for medium-format view cameras weren't so expensive!'

#### PLAYFULNESS AND PROGRESS

David believes there are various stages in a photographer's life. The first is the learning stage, when the photographer learns about the technical side of image making and acquires a degree of competency in composition. The second is the complimentary stage, when people start complimenting the photographer on his or her work.

'It's very easy to stick at this point,' says David, 'but the most successful photographers in history have carried on experimenting. To me, the key is to keep playing with the medium and not get too serious. The word "play" may sound quite frivolous, but it's how we progress. If we approach something with seriousness, then we're likely to produce work that is stultified and regimented. However, if we go out and experiment, even though a fair percentage





**Left: Sunset, Uttakleiv, Norway**

Linhof Technikardan 45S, 90mm Schneider Super Angulon, 15secs at f/32, 0.9 hard ND grad

**Right: Wisdom, Montana, USA**

Linhof Technikardan 45S, 210mm Schneider Apo-Symmar, 1/8sec at f/16



## DAVID'S KIT

**'I HAVE** been using Linhof cameras since I bought my first large-format camera in 1983,' says David. 'I had a Technika Mark IV. I made the change to a Technikardan 45S in 2001.' David currently uses a Linhof Technikardan 45 Mark II with 90mm Rodenstock Grandagon N f/4.5, 150mm Schneider Apo-Symmar f/5.6, 210mm Schneider Apo-Symmar f/5.6, 270mm Nikon T\*ED f/6.3 and 400mm Fujinon T f/8 lenses. He uses a Minolta Flash Meter VI and has a Fuji Quickload film back. He uses Fujichrome Velvia 50 Mark II Quickload film, and has a Giottos MTL8271B carbon-fibre tripod with a Manfrotto 410 geared head. He uses 0.3, 0.45, 0.6, 0.75 and 0.9 soft and hard grads from Lee Filters, plus a Heliopan 105mm warm-tone polariser, Paramo darkcloth, F-Stop Satori EXP backpack and waterproof clothing.



National Monument in Utah. He also loves taking photographs in Namibia, which he describes as a 'wonderful place'.

Over time, David believes our viewpoints change and we start to see new possibilities within the same landscape. 'In any art form, it's difficult to say if there's anything completely original – we're all following in the footsteps of the greats who have gone before us,' he says. 'I don't believe in the notion of "god-given genius". It's about spending the thousands of hours it takes to get something right, being in the right place at the right time, and having the emotional intelligence and dedication.'

'I hope I'm constantly evolving as a photographer, because if I'm not, it's time to give up! The changes in your photography as you grow and develop can be quite subtle. It is important to keep developing as a photographer. The longer I work in photography, the more subtle possibilities I see. I don't feel I've reached anywhere near the limits of what I can do.' **AP**

● David's first *Photo insight* will appear in next week's issue, **AP 17 March**

of the images will be rubbish, there will be a few nuggets that may open up new avenues we can explore.'

### FAVOURITE PLACES

Deserts are one of David's favourite landscapes to photograph, as he loves their 'elemental nature', colour and clarity of light at the beginning and end of the day. He also likes photographing the coast because, as he says, 'the elements are constantly being moved around by the tide, so the same landscape can change radically from day to day'.

David also likes to photograph things that are being reclaimed by nature, such as deserted buildings. 'If I'm taking a workshop group to a location, I'll do a lot of research first,' he says. 'If I'm visiting a place for myself, though, I try not to find out too much about it before I go. I might find out if there is potential, but I try to go with an open mind.'

Some of David's favourite locations in the US are Death Valley in California, northern Arizona and the Grand Staircase-Escalante







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**Liam Cornell** South Africa

Liam first started taking photographs to document his experiences as an animal trainer. His new hobby soon became a passion and these days he takes photos as often as he can. He has

held a handful of exhibitions with his partner Lauren, who is also a photographer, and the pair have also designed a range of T-shirts and wildlife prints.

**Filly**

**1** This unusual angle gives the horse a powerful and statuesque appearance

Canon EOS 400D, 18-55mm, 1/1000sec at f/5.6, ISO 400

**Zebra**

**2** This interesting composition shows a zebra attempting to assert dominance

Canon EOS 400D, 18-55mm, 1/200sec at f/9, ISO 400

**Chacma baboon**

**3** Liam overexposed this shot to blow out the sky and give the subject a clean background

Canon EOS 400D, 18-55mm, 1/125sec at f/10, ISO 100



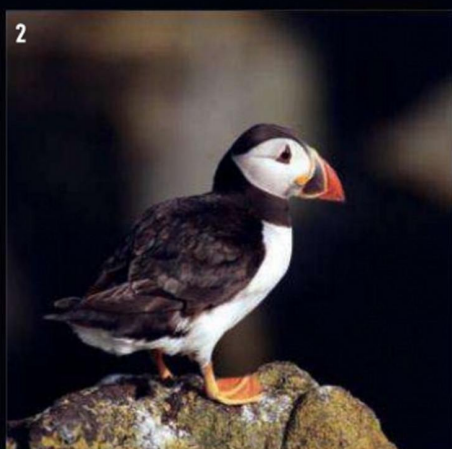


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## Grant Glendinning

### Glasgow

Grant's love of photography began after he bought his first DSLR back in 2003 – a Canon EOS 300D. He has always favoured shooting landscapes and wildlife, both of which reflect his passions in life. Grant identifies travelling as his main motivation for taking images and in the future would like to visit the Hebrides.

This is a stunning butterfly picture. The square format works brilliantly, and Grant's composition is excellent. The wings stand out nicely from the green background, and the antennae are well set off by the lighter areas. It's a great pose, too – *Damien Demolder, Editor*



### Tiger longwing

**1** The colours and patterns of this butterfly are captivating, and the shallow depth of field really brings them out

Canon EOS 50D, 70-200mm, 1/200sec at f/6.3, ISO 640

### Puffin

**2** Puffins are a popular subject, but Grant has taken this opportunity to produce a simple yet effective image

Canon EOS 5D Mark II, 400mm, 1/2000sec at f/7.1, ISO 400

### Starlings

**3** Grant spotted the juvenile starling calling out to be fed and waited until the adult returned with food to take this shot

Canon EOS 50D, 400mm, 1/1250sec at f/6.3, ISO 640

### Chaffinch

**4** A fast shutter speed has allowed Grant to capture this excellent shot of a chaffinch in flight

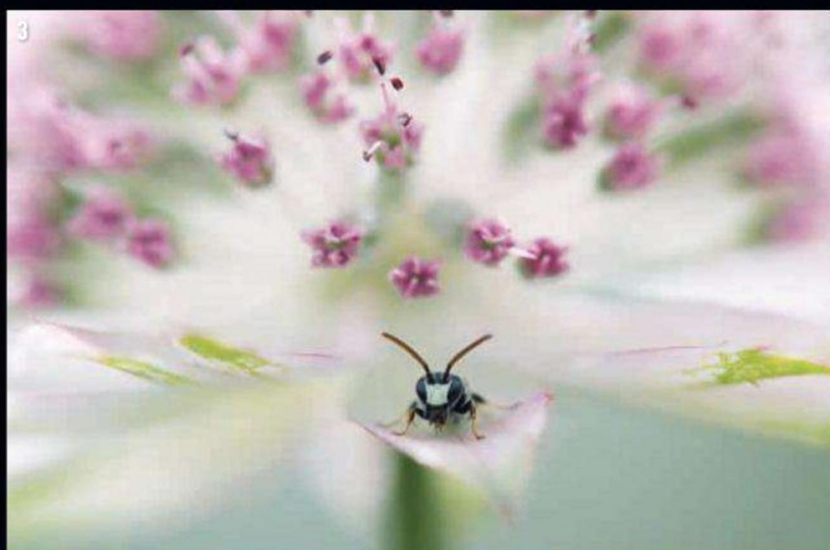
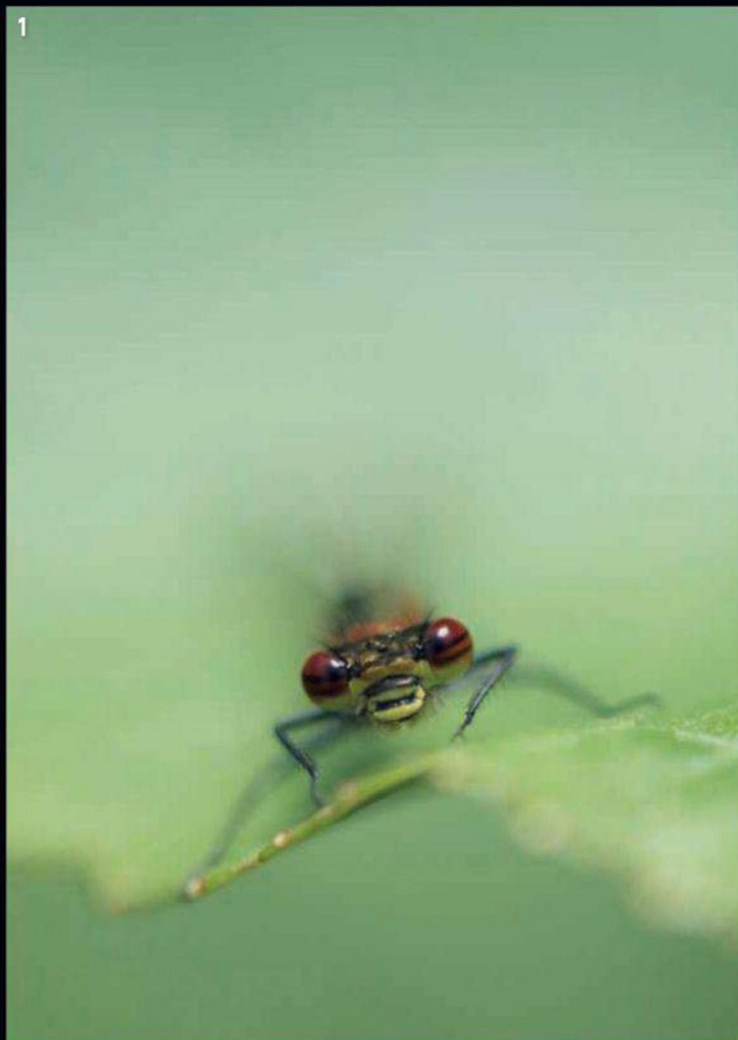
Canon EOS 50D, 400mm, 1/2500sec at f/9, ISO 640



4







## Ruth Emmott Devon

Ruth started taking photographs around four years ago when her parents bought her a compact camera, a Canon PowerShot A410, for her birthday. She immediately fell in love with the camera's Super Macro mode and spent a great deal of time photographing everything she could find. Ruth has since upgraded her equipment to a Nikon D300 with a 105mm macro lens.

### Damselfly

1 Using such a shallow depth of field has rendered this insect's face sharp and the background blurred  
Nikon D80, 105mm, f/4.5, 0.8sec at f/4.5, ISO 100

### Hoverfly

2 Ruth spent a few years attempting to get a good shot of a hoverfly in flight and has succeeded here  
Nikon D300, 105mm, 1/1600sec at f/7.1, ISO 400

### Bee

3 Ruth kept revisiting these astrantia flowers in order to capture a successful shot like this  
Nikon D300, 105mm, 1/1000sec at f/7.1, ISO 400

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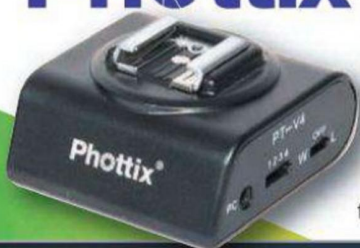
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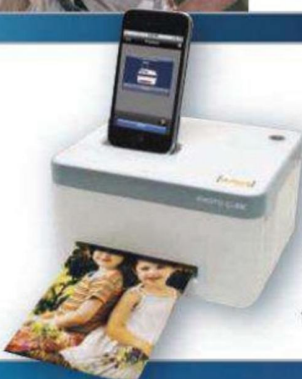
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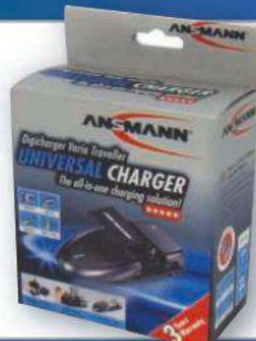
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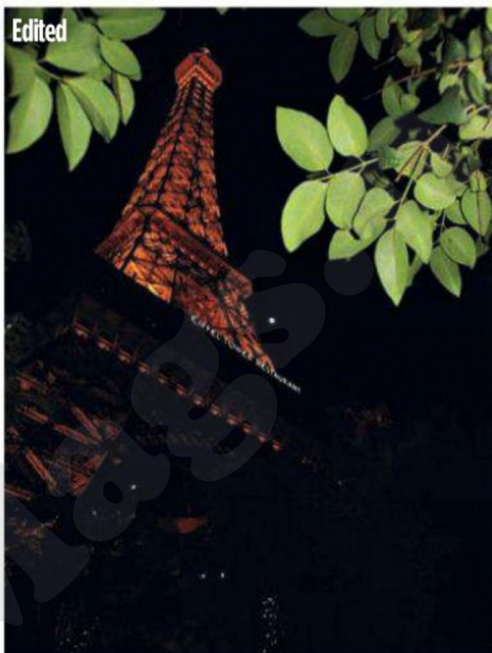
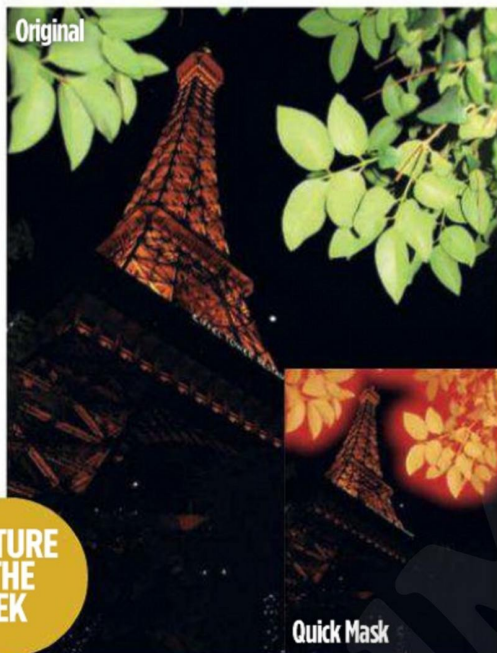
# APappraisal

Expert advice, help and tips from AP Editor Damien Demolder



## Eiffel Tower, Las Vegas, USA

Carl Colbert  
Canon PowerShot Pro1, 7.2-50.8mm, 1/60sec at f/2.4



**I'M ALL** for trying to find a different angle on an already well-known subject – even if the subject is around half the size of the original and in a different country! The ones that look different are the ones that have a person in the foreground – Maria at the Eiffel Tower, June 2011 – and those are always worth having. But another straight record shot of a pile of steel is not something civilisation really needs.

Here Carl has tried to do something different – and he gets into my good books just for that. Creating a pretty frame of leaves around the top of the picture works nicely to fill those expanses of dark sky as well as to introduce a new element of interest.

Using flash at night is not always easy, as cameras tend to take the surroundings into consideration a little too much when measuring overall exposure and then put out too much light for the bits that are going to be flash-lit. I tend to use flash exposure compensation to turn the power down by  $\frac{1}{3}$  or  $\frac{1}{2}$  stop. In this shot, the leaves are slightly overlit and their brightness makes them draw our attention. As such, they actually form a visual barrier that prevents us from getting to the subject easily. You have to fight your way past them to get to see the tower.

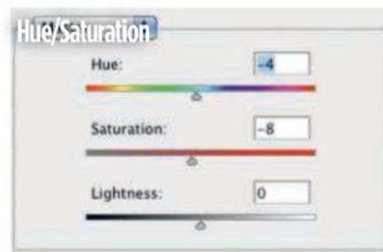
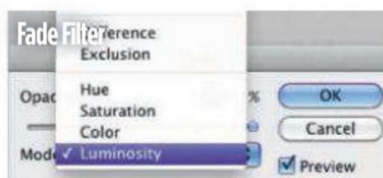
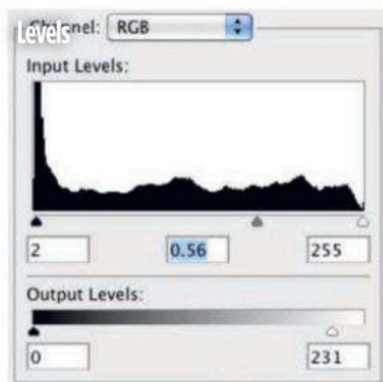
To correct this, I used the Quick Mask tool to select the leafy area and then used Levels to dim the midtones, drag down the highlights and deepen the blacks. This

increase in contrast and darkening tends to boost colour saturation, so I used the 'Fade>Fade Filter' action to apply the correction only to the luminosity of the image – thus avoiding altering the colour status. If you don't have this facility, dragging down the colour saturation will do pretty much the same thing.

Even with the colour saturation correction the leaves are a bit bright and distracting, so I used the Hue/Saturation tool to reduce the saturation and to adjust the hue of the leaves – taking them towards magenta to reduce the vivid greens.

When you are taking pictures like this, it is important to look very carefully through the viewfinder to check all the details. It isn't straightforward at night, as Carl may not have been able to see the position of the leaves in the frame or to see quite how close one of them on the left is to the subject. There is a leaf protruding from the top left bunch that is just too close to the tower, so I cloned that out to leave a more comfortable space around the top of the structure. I've cloned it to show how Carl might have taken the picture, but actually this sort of cloning to improve a composition is more than acceptable.

For all the changes I've made, it was still a good shot and a good idea from the beginning, so Carl wins my picture of the week award.



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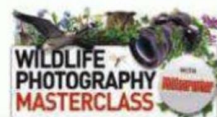
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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



## Sony FDA-EV1S electronic viewfinder £319

[www.sony.co.uk](http://www.sony.co.uk)

**IT IS** tricky to compose and view images in bright light if a camera lacks a viewfinder. Sony's XGA OLED Tru-Finder 2.359-million-dot electronic viewfinder, which was voted AP's Innovation of the Year 2012, is now available as a separate unit for Sony Alpha NEX models with a Smart Accessory 2 Terminal. Currently, only the NEX-5N fits the bill. The viewfinder is attached to the camera via the accessory terminal (meaning a flash cannot be attached at the same time), and offers a 0–90° tilt adjustment for a comfortable viewing angle. Although there is a button on the unit to switch between viewfinder and monitor display, an eye sensor does the job automatically. The –4 to +1 dioptre adjustment range is controlled by a slider on the side of the unit.

Like the EVF in the company's high-end cameras, the EV1S is the best viewfinder of its kind, with a high resolution and bright output that has high contrast. Thanks to the 100% field of coverage and exposure preview – which includes shutter speed and white balance effects – images can be recorded with confidence. At £319 the EV1S is not cheap, especially considering that the street price of the NEX-5N is under £500, but it does aid the handling of the camera no end. **Tim Coleman**

**Amateur Photographer**  
Now available for smaller Sony Alpha NEX models  
★★★★★

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## Manfrotto Solo IV holster bag £29.95

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**THE SOLO IV** is one of three Manfrotto holsters that are designed to hold a DSLR with lens attached. With external dimensions of 20x18x14.5cm, the Solo IV is the mid-range version that can store up to an enthusiast-level DSLR with a standard zoom lens. As well as the main compartment, there is a pocket labelled for the company's pocket-sized tripod, but which can be used for spare memory cards instead. An additional front section is a good size to hold a camera battery, charger and cable.

The Manfrotto Solo IV is made from a good-quality water-repellant material and I like its understated styling. To access the inside, there is a weather-sealed top zip and additional large metal buckle. By using just the buckle, access is quicker, although in use the buckle is at an awkward angle to undo. I would like to see a little extra padding or heavy-duty material on the underside of the holster for better protection when the bag is placed on the ground. Also, the inclusion of padding on the shoulder strap would make a day's shooting a little more comfortable. Otherwise, the bag is good value, and is available in white, black or 'cord'.

**Tim Coleman**



**Amateur Photographer**  
Stylish, protective but a little fiddly to access the inside  
★★★★★

**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Ricoh CX6

The new CX6 compact from Ricoh offers a 10-million-pixel sensor, 28-300mm lens and 5fps continuous shooting.

AP 17 March

### Wideangle zooms

We test seven wideangle zoom lenses to see which is best for your camera.

AP 17 March

### Canon PowerShot G1 X vs G12 vs EOS 600D

Just how good is the Canon PowerShot G1 X? We test it against the G12 and EOS 600D.

AP 24 March

### Olympus OM-D EM-5

We test the 16-million-pixel retro-styled micro four thirds camera from Olympus.

AP 7 April

### Fujifilm X-Pro1

We take a close look at the 16-million-pixel compact system camera from Fujifilm with an APS-C-sized sensor.

AP 14 April



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# 85mm fast telephoto lenses

Prime 85mm optics can cost up to £2,600. **Tim Coleman** compares three budget-level, Canon-fit models

**THE PERSPECTIVE** of lenses with a focal length of between 50mm and 90mm is close to what the human eye can concentrate on. The 85mm fixed-focal-length lens has long been popular for portrait photography, because the camera-to-subject distance for head-and-shoulders portraits is just right to flatter the proportions of the subject's face. While the shallow depth of field available with these lenses makes them popular for shooting portraits, they work well in any situation where isolating the subject is key. Low-light shooting is also helped by a wide aperture, while landscapes and street photographs with shallow depth of field can be particularly effective and unusual.

For each DSLR brand there is a good choice of 85mm lenses. Photographers can often choose between several proprietary optics, but they also have the option of third-party models. The third-party lenses in

this test are available in Canon, Nikon, Sony, Pentax, Sigma (Sigma lens only) and Samsung (Samyang lens only) fits.

Current 85mm fixed-focal-length optics can cost anywhere between £250 and £2,600. Generally, the wider the aperture, the more they cost, but third-party lenses are a more affordable option. This lens test looks at three Canon-fit optics that, when compared to the company's own professional-level models, can truly be classed as affordable.

## CANON EF 85MM F/1.8 USM

For 14 years, the Canon EF 85mm f/1.8 USM was the company's only 85mm optic. Today it represents great value, especially considering the price of its professional-level Canon EF 85mm f/1.2L II USM counterpart.

Of the three lenses on test here, this is the smallest and lightest, adding very little weight when mounted on a full-frame Canon DSLR. The lens is made of high-quality plastic with a metal lens mount. Focusing is internal, so the length of the lens remains constant. A large focus ring is rubberised for an easy grip, and is smooth during operation. To focus manually from one extreme focusing distance to the other requires only a small turn of the focus ring.

With a maximum aperture of f/1.8, this

lens is the slowest in the group. The aperture blades are not classed as circular, which means that out-of-focus bokeh is more likely to be hexagonal and criss-crossed, rather than the desired round shape.

Comprising nine elements in seven groups, the lens features a Super Spectra coating to 'ensure accurate colour balance and enhance contrast'. Like all current Canon optics, the EF 85mm f/1.8 USM features an ultrasonic motor for fast and near-silent autofocus.

## SAMYANG 85MM F/1.4 IF MC ASPHERICAL

Samyang is not such a familiar name in the camera world. This is a shame really, because in the past few years it has produced some excellent-quality optics at affordable prices – typically around a quarter of the price of comparable lenses. It is the most affordable lens in this group, although its widest f/1.4 aperture matches the most expensive lens in this test, the Sigma.

There is, however, a catch to the lower price point. Samyang produces only manual-focus lenses. Furthermore, this Canon-fit optic has a mechanical coupling (no electrical contacts), which means that aperture information is not displayed in-camera or in the Exif data, although this is available in the Nikon fit version. In operation, stopping down the aperture affects the brightness of the optical viewfinder, so focusing in poor light can be particularly tricky unless the camera features live view.

All this said, the Samyang optic is built to an incredibly high standard considering its price. It combines solid metal and plastic parts, and a beautifully dampened focus ring

**'The shallow depth of field available with these lenses makes them popular for shooting portraits'**

for a smooth turn. The aperture is controlled on the lens and not in-camera, and the aperture ring clicks in 1/2EV steps, except for 1EV steps from f/1.4–2 and f/16–22.

Like the Canon optic, the Samyang lens features internal focusing so it stays the same size. It also features nine lens elements, although these are arranged in eight groups, with one aspherical element.

## SIGMA 85MM F/1.4 EX DG HSM

Sigma is perhaps the most prolific third-party lens manufacturer. This optic is the most expensive in this test, but it offers the widest aperture with autofocus.

As part of Sigma's professional EX range, the build quality is excellent. It has a metal body, a rubberised focus ring with smooth action and constant physical length during focusing. Like the Canon optic, the manual-focus action is short from one end of the focus distance to the other.

With 11 lens elements in eight





The Samyang lens is set to its minimum focus distance in this portrait. Each lens is set to its maximum aperture and the Sigma optic is marginally the sharpest



groups, including one aspherical lens element and one SLD element, the Sigma optic has the most glass, and is the largest and heaviest. It features the company's Hyper Sonic Motor (HSM) for fast and quiet focusing.

## PERFORMANCE

With such shallow depths of field available with these lenses, especially when used with a full-frame camera, focusing is unforgiving. Both the Canon and Sigma optics offer impressively fast autofocus that is faster than even the significantly more expensive Canon EF 85mm f/1.2L II USM.

The Samyang lens is at an immediate disadvantage as a manual focus-only lens. However, when shooting at f/1.8 or wider, the depth of field is so shallow that using manual focus is advisable anyway to ensure critically accurate results. This is especially the case when the subject is stationary. What I do find a little restricting is the lens's minimum focus distance of 1m. This is the longest in the group and makes tight head portraits impossible.

## IMAGE QUALITY

All lenses are at their worst when the aperture is fully open or at its smallest aperture. For the sharpest detail and images free from lens distortion, stopping down a couple of stops is essential. For the sharpest image quality, as taken from several analysed images with each lens, f/4 is best for the Sigma, and f/5.6 for the Samyang and Canon lenses.

There are factors common to the three lenses. All are virtually free of curvilinear distortion. All suffer vignetting at their widest apertures, which is reduced 1 stop down and all but gone 2 stops down, which is f/4 for the Canon optic, and f/2.8 for the Sigma and Samyang lenses.

Image sharpness is at its best in the central area of the frame. Here the Sigma lens has the edge, although the Samyang and Canon optics are no slouches. One can expect crisp image detail from any one of these models. In edge areas, there is a more severe drop in quality in the Sigma lens due to pronounced coma, while the difference between centre and edge sharpness in the other two optics is less obvious. For maximum image sharpness, the Sigma is the winner here. As with vignetting, stopping down anywhere between f/4 and f/8 is best to get the sharpest results.

At wider aperture settings, such as f/1.2, f/1.4 and f/1.8, there is a vast difference between the depth of field and exposure to light, as seen in the portrait image (see above). The Samyang and Sigma optics are at an advantage with an extra  $\frac{2}{3}$ EV of light, while the added control to blur the background is great for isolating a subject.

The quality of out-of-focus areas is particularly important in this test, considering that this type of lens is most often used for a shallow depth of field. Bokeh quality, including the shape of out-of-focus highlights and the level of chromatic aberration affecting it, are two important issues. Generally, the wider the aperture setting, the better the quality of the bokeh shape. Circular aperture blades produce pleasing circular bokeh. The Canon optic shows signs of hexagonal bokeh earliest of the three lenses, starting at f/2.8 and fully hexagonal by f/4. Only at f/4 does the bokeh start to look hexagonal in the Samyang and Sigma lenses.

In a scene, strong contrast lines (the edge of a building or a catchlight in a person's eye) and bokeh edges are susceptible to chromatic aberrations (fringing), particularly at wide apertures. In uncorrected raw files, the Samyang lens shows fringing all the way

up to f/4, with f/1.4 being particularly bad for purple fringing in all but the very centre of the frame. The same can be said for the Canon optic, while fringing in the Sigma lens remains all the way up to f/5.6.

In the Sigma lens, chromatic aberrations are magenta in front of focus points and green beyond them, as demonstrated by the close-up of the car (see above). The same magenta chromatic aberration is seen in the Samyang lens. **AP**

At their widest apertures, all lenses show green fringing in rear focus areas, while purple fringing is evident in front-focus areas of the Samyang and Sigma optics

# Verdict

**EACH** lens has its good and bad points. There is no doubt that the Samyang optic is the most impractical to use, especially when stopped down and composing through the camera's viewfinder, with the exception of the Nikon-fit version. However, to offer a metal build and f/1.4 aperture at its price point is impressive. The Sigma lens has the sharpest image quality and offers the widest aperture and autofocus. It is, however, around twice the price of the other two lenses. The Canon optic is a great price and has autofocus, but its widest aperture does not match up to the other two lenses. The extra  $\frac{2}{3}$ EV light gives the Samyang and Sigma optics the advantage over the Canon lens, for greater levels of background blur and bright results.

Each lens offers sharp image quality with negligible curvilinear distortion, and all for a much more affordable price than professional-level proprietary optics.





# Facts & figures

## CANON EF 85mm f/1.8 USM

## SAMYANG 85mm f/1.4 IF MC ASPHERICAL

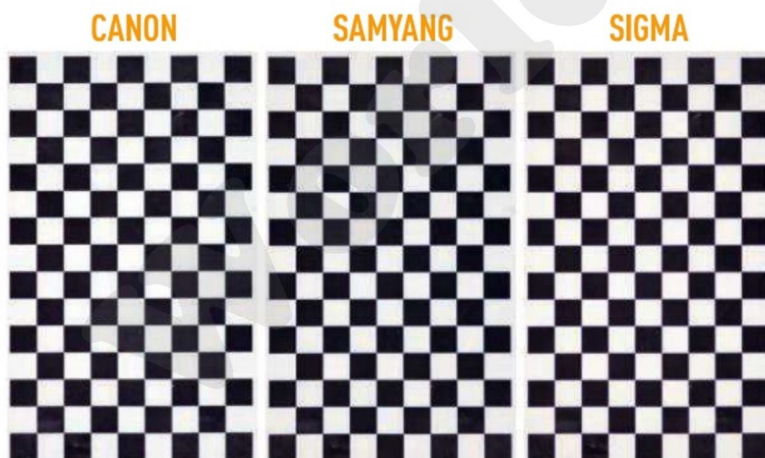
## SIGMA 85mm f/1.4 EX DG HSM

Date launched	July 1992	September 2009	February 2010
RRP	£470	£299	£889.99
Street price	Around £310	Around £260	Around £725
Filter diameter	58mm	72mm	77mm
Stabilisation	No	No	No
AF motor	Ultrasonic Motor	No	Hyper Sonic Motor
Lens elements	9	9	11
Groups	7	7	8
Diaphragm blades	8	8	9
Aperture	f/1.8-22	f/1.4-22	f/1.4-16
Circular aperture	No	Yes	Yes
Minimum focus	0.85m	1m	0.85m
Length	71.5mm	74.7mm	87.6mm
Weight	425g	513g	727g
Hood	No	Yes, barrel-shaped	Yes, petal-shaped
Lens mount	Canon	Canon, Nikon, Sony, Pentax, Samsung	Canon, Nikon, Sony, Pentax, Sigma

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000.  
[www.canon.co.uk](http://www.canon.co.uk)

Samyang. [www.amazon.co.uk](http://www.amazon.co.uk)

Sigma, 13 Little Mundells Welwyn Garden City, Hertfordshire AL7 1EW.  
Tel: 01707 329 999. [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)



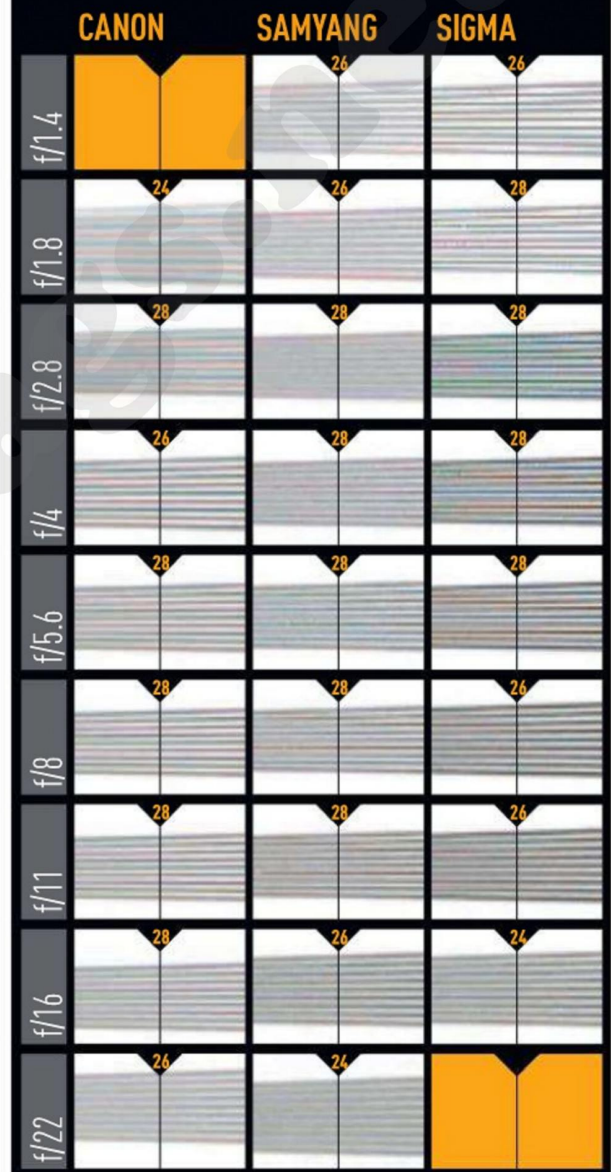
The chart above shows just how little each lens suffers from curvilinear distortion



At f/1.8 there is very little difference between the cameras in the level of vignetting

# RESOLUTION

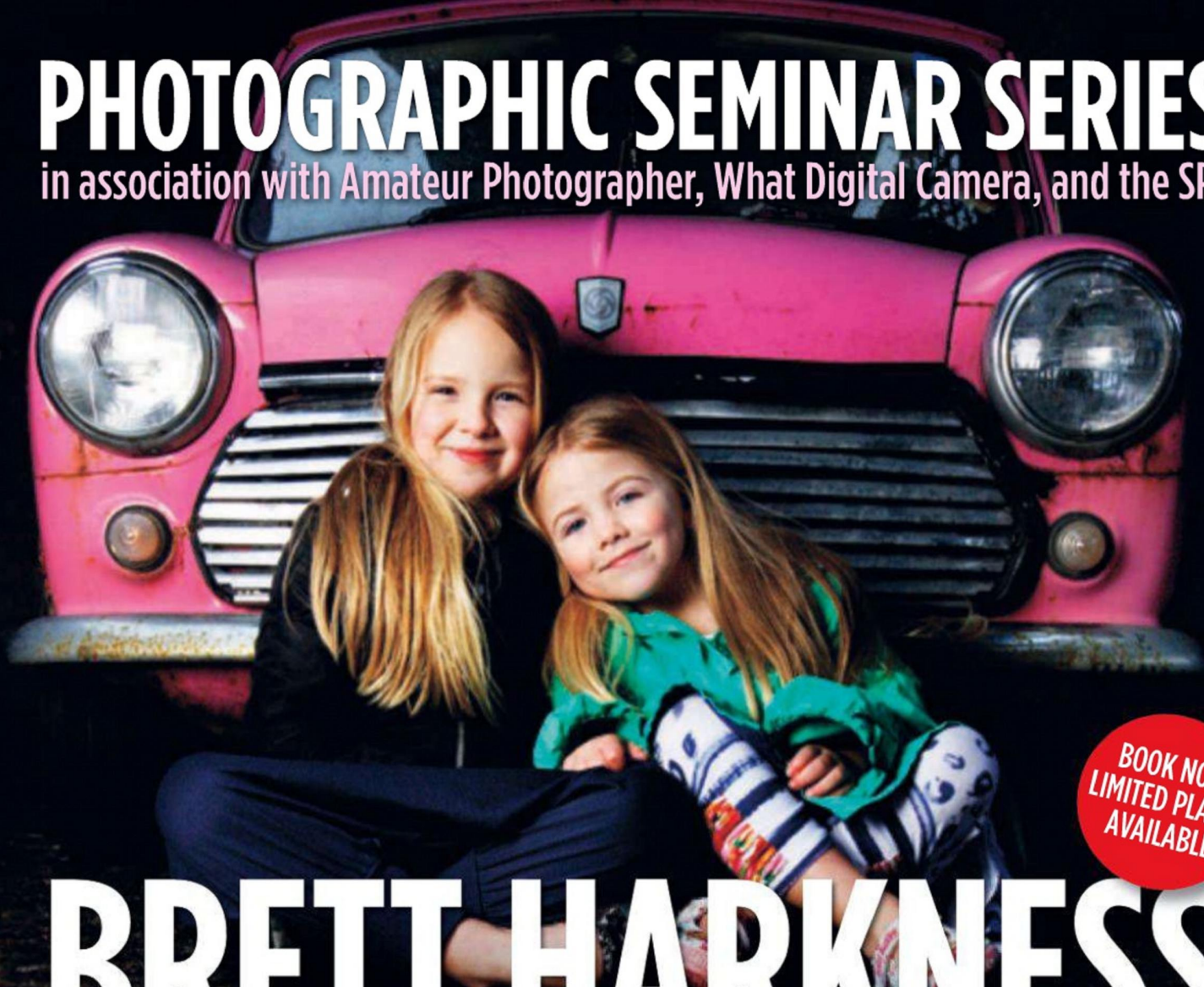
All of the resolution chart images were taken on a 21.1-million-pixel Canon EOS 5D Mark II. While the lenses can resolve an almost identical resolution at their optimum aperture, the Sigma optic is marginally the sharpest in the group. Each lens is at its worst when fully stopped down and detail is a little softer at the widest aperture.





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To be held at the Blue Fin Building, 110 Southwark Street, London SE1 0SU

© BRETT HARKNESS

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Brett will talk about his love of travel imagery and reveal the techniques that make his wedding and social business run like clockwork. You can ask questions and find out what makes him tick in the crazy world of high-end weddings. To be held at the home of

*Amateur Photographer* and *What Digital Camera*, in the Blue Fin Building, rising above the London skyline, 90 delegates will be treated to an intimate one-and-a-half-hour seminar, including a Q&A session, followed by the chance to buy one of Brett's books at a book signing.

Tickets are sold on a first come, first served basis at £29.99 per head, and include the seminar, a glass of wine and a goody bag.

For more information about Brett Harkness and the secrets behind his beautiful images, including details of his DVD *Real Life Wedding Training*, his courses throughout the year and his latest training book, *The Complete Guide to Organising and Styling Professional Photo Shoots*, visit <http://brettharknessphotography.com>.

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**EMAIL** us at [spiadmin@ipcmedia.com](mailto:spiadmin@ipcmedia.com) with the words 'BRETT HARKNESS SEMINAR' in the subject line. Please include your name, address and telephone number.

**POST** a cheque for £29, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

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# Fujifilm X-S1

With the same 12-million-pixel sensor as that used in the Fujifilm X10, a 24-624mm zoom lens and a 1.44-million-dot electronic viewfinder, the new Fujifilm X-S1 has the potential to redefine what we think about bridge cameras

**Richard Sibley**  
Technical writer



**MY FIRST** 'proper' digital camera was a Fujifilm FinePix S7000. At the time I bought it, I had used film SLRs for years but was not quite ready to take the leap and buy an expensive DSLR. The S7000 offered all the exposure control and handling I was used to from a SLR, but with the convenience of a digital camera. What's more, I didn't have the added expense of additional lenses.

For a year or so I was delighted with the

camera but in the end I outgrew it and so bought my first DSLR. My story is quite a common one, because many photographers buy a bridge camera before getting a DSLR. However, bridge cameras often receive something of a bad, and a rather unfair, press from a lot of enthusiast photographers. Although they have large zoom lenses and offer a smaller, lighter alternative to using a DSLR, they still use a fairly standard-sized compact camera sensor. For this reason, the image quality from many bridge cameras has not been good enough to satisfy the demands of enthusiast photographers. Consequently bridge cameras are often seen as an entry point into digital photography rather than an alternative to a DSLR.

## AT A GLANCE

- 12-million-pixel, EXR CMOS sensor
- 24-624mm equivalent zoom lens
- New 15-point AF system
- 256-zone evaluative metering system
- Street price around £590 body only

The key to improving the bridge camera's reputation, and to make enthusiasts sit up and take notice, is to use a larger sensor to improve image quality. This is exactly what Fujifilm has done with its latest bridge camera. The X-S1 features the same 12-million-pixel, 2/3in sensor as that found in the Fujifilm X10, and combines it with a 24-624mm zoom lens and all the features expected of an advanced compact camera, and then packs them into an entry-level DSLR-sized body.

Taking these improvements into consideration, can the Fujifilm X-S1 do enough to challenge many people's perception of bridge cameras – and, more importantly, could it prove a suitable alternative to an entry-level DSLR?

## FEATURES

As already mentioned, the key feature of the Fujifilm X-S1 is the 12-million-pixel, 2/3in (8.8x6.6mm) EXR CMOS sensor. Although the sensor is larger than those typically used in compact cameras, it still isn't anywhere near the size of an APS-C chip. To put it into perspective, the company's own FinePix HS20EXR bridge camera has a 1/2in sensor measuring 6.4x4.8mm, which is a couple of millimetres smaller on each side than the sensor of the X-S1. However, an APS-C-sized sensor typically measures 23.6x15.6mm, so the





➔ X-S1 unit, while bigger than that of a typical bridge camera, still has some way to go to match the larger sensor of a DSLR.

Computing the data created by the sensor are two central processing units (CPUs), a reconfigurable processor that adapts depending on the task being undertaken and a graphics accelerator. It is these powerful processing units that allow the X-S1 to shoot at a rate of 5fps for 6-7 frames when shooting raw and JPEG images simultaneously. Switching

**Although the highlights blow out quite easily in JPEGs, more detail can be recovered from raw images**

to large JPEG images enables the high continuous shooting mode to be used, which allows a shooting rate of 7fps for seven images. Reducing the image size to medium (6 million pixels) allows a super high shooting rate of 10fps. When using all these high-speed modes the focus and exposure settings are locked to the first frame.

Another important feature is the 6.1-158.6mm f/2.8-5.6 26x optical zoom lens. This offers the equivalent view of a 24-624mm optic on a 35mm full-frame

camera. As one would expect of a lens with such a large focal length, it is optically stabilised to help reduce the effects of camera shake. At the other end of the scale those wishing to shoot macro images are also catered for, with the lens having a minimum focus distance of just 1cm. All in all, there should be few situations where the lens cannot accommodate the requirements of a novice photographer.

9/10

## BUILD AND HANDLING

While many bridge cameras take their inspiration from DSLRs, few do so to the extent that the Fujifilm X-S1 has done, which at times feels like using an entry-level model. The camera's buttons are large and positioned as they are on a DSLR, although they are a little more 'plasticky' in their finish. However, the dials on the X-S1's top plate have a reassuring knurled metal finish. The lens hood and filter ring are also constructed from metal.

The rest of the camera is made of plastic, but is sturdy and extremely well built. Many bridge cameras are very light, which some photographers dislike almost as much as a heavy camera. The X-S1 is a nice weight, being comfortable enough to hold for long periods but not so light that you wonder what your money has been spent on.

Adding to the quality feel of the camera is the textured finish, which covers the entire body. The well-contoured handgrip sits comfortably in the hand and is covered in a particularly 'grippy' rubber. The lens also has two rubber grips – one for the focusing ring

# COMPARED TO A DSLR

**THERE** are two major differences between an entry-level DSLR and a bridge camera. The first is the size of the image sensor and the second is the fact that DSLRs have interchangeable lenses, while bridge cameras have a fixed optic.

The smaller compact camera sensors used in bridge cameras are the reason that such huge telephoto focal lengths are possible. With the X-S1 having a range of 24-624mm, it is unlikely that any other lens will ever be needed. Remember, though, that the smaller sensor won't be able to match the image quality produced by a DSLR, particularly as the ISO sensitivity increases. With such a large focal-length lens, the sensitivity will often need to be increased to be able to use this lens at its maximum zoom setting, even accounting

for the camera's built-in stabilisation.

An entry-level DSLR, here represented by the Nikon D3100, has better image quality, and in this case the camera is slightly smaller. It is also cheaper at around £400, although once a 70-300mm f/4.5-5.6 lens has been factored in for around another £400 it still won't match the focal length of the X-S1.

Both cameras have a full complement of exposure modes and settings, with an appropriate number of buttons and controls to match.

The decision as to which to buy largely comes down to image quality. The DSLR will always be the



better option as far as this is concerned. However, if the camera is to be a one-off purchase and you have no desire to build a system, a bridge camera such as the X-S1 is a good choice. If you already own a DSLR, then a bridge camera may be suitable to get you started in taking wildlife imagery. However, expect a drop in image quality.

CAMERA	FUJIFILM X-S1	NIKON D3100
Sensor size	8.8x6.6mm	23.6x15.6mm
Resolution	12 million pixels	14 million pixels
Size	135x107x149mm	124x96x74.5mm
Price	Around £700	£449.95 with 18-55mm lens

NIKON  
23.6x15.6mm

FUJI  
8.8x6.6mm

Left: The sensor of the X-S1 is significantly smaller than an APS-C-sized sensor





and another for the zoom lens. The fan-like design of the grip for the zoom control is particularly good, and I would like to see other manufacturers adopt a similar design on their zoom lenses.

The manual control of the zoom lens is one of the X-S1's simplest yet best features. Many bridge cameras use an electronic zoom, which often makes it slow to zoom through the entire focal range of the lens. The 24–624mm optic of the X-S1 operates manually, requiring just a quarter of a turn to zoom through the entire range. It is certainly faster than any electronic motorised system, and it really improves the camera's handling compared to the majority of bridge models.

However, I do have a few issues with the camera's handling. The first of these is the overwhelming number of options on the menu system, particularly regarding image colour and contrast adjustments. As well as the film simulation settings, which replicate various classic Fujifilm films, there are dynamic range, colour, sharpness, highlight tone and shadow tone options. While these offer a good range of customisation, sometimes it is nice just to be able to switch between generic colour modes with default settings.

Thankfully, there are three custom shooting settings to which all these different shooting options can be assigned, and none of the settings is applied to raw files. However, turning on raw file capture must be done via the set-up menu rather than the shooting menu. The raw shooting option would sit far better in the JPEG quality settings. That said, there is a raw button on the rear of the camera that allows a quick switch between raw and JPEG capture.

A second issue I had was with the X-S1's speed. Despite the claims about powerful processing, the camera freezes after a burst of images is taken. Although the screen remains on, pressing the shutter button does nothing as data is still being written. While this is understandable, it doesn't even allow the menu button to be pressed to change a setting, and this is frustrating when a quick change of the image colour settings is required in preparation for the next shot.

Overall, the Fujifilm X-S1 has a very high build quality, and it handles better than most other bridge cameras on the market, but it is not perfect. The menu system could do with a few tweaks to make navigation easier, although the number of direct button controls and the manual zoom lens far outweigh these minor niggles.

8/10

#### METERING

When faced with a variety of different lighting environments, the Fujifilm X-S1's 256-zone evaluative metering performed extremely well. In fact, it is difficult to find fault with it.

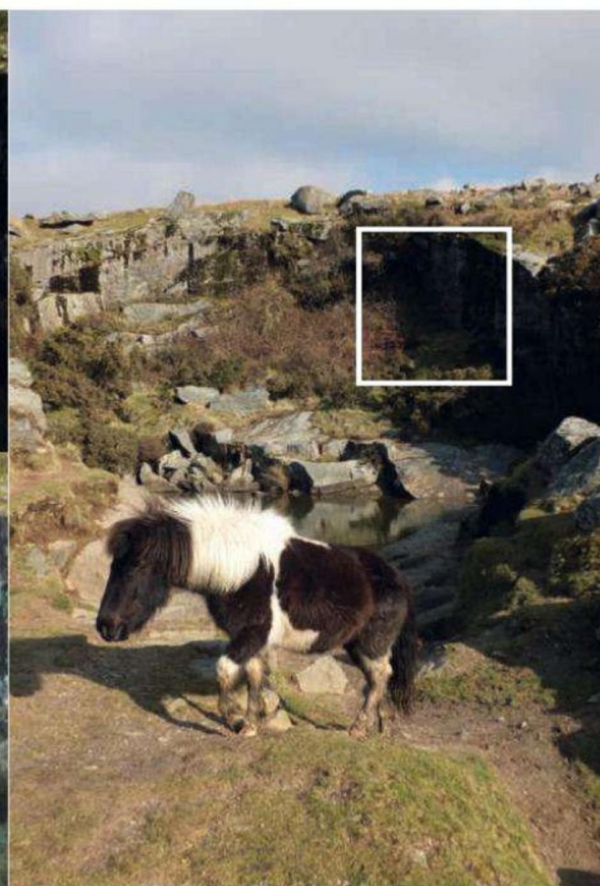
There were a few occasions when the X-S1 didn't produce a perfect exposure,

**Above: The huge zoom range of the X-S1's lens makes it very versatile**

**Below: Although it may appear that a lot of detail is lost in shadow areas, it is possible to recover information, even from JPEG files, with minimal noise introduced**

but I could understand why this was the case. In bright snow, images were slightly underexposed, while high-contrast backlit scenes overexpose the sky or underexpose the subject, depending on exactly how the image was framed. However, most importantly, the metering system behaved in exactly the same way every time, making it easy to predict how the camera will react so you can compensate accordingly.

One of the camera's two other metering systems makes it even easier to predict the camera's reaction. Average metering takes a meter reading from each of the 256 zones and then averages them to produce the exposure reading. Spot metering is also available for precise measurements, and all the settings





are easily accessible via a dedicated button on the rear of the camera.

8/10

## NOISE, RESOLUTION AND SENSITIVITY

Although the sensor in the Fujifilm X-S1 is bigger than a typical compact camera sensor, it is only around 0.7mm wider and 0.6mm taller than the 1/1.6in sensor used in the Panasonic Lumix DMC-LX5. We would therefore expect the X-S1's performance to be closer to a compact camera than a DSLR, or perhaps even to the Nikon 1 series or a micro four thirds model.

In reality, the X-S1 performs exactly as expected. Luminance noise is well controlled, particularly at low ISO sensitivities, but it begins to creep in by ISO 400. At the maximum ISO 3200 setting, noise reduction has created a slight smudging and loss of detail in JPEG images, although detail is still present in raw images if you are prepared to tolerate the luminance noise.

Chroma noise is far better controlled, and although there is a hint of it at ISO 3200 it isn't too much of a concern and can be reduced in raw images.

The X-S1 can shoot at ISO 6400 and ISO 12,800, but at a reduced resolution of 6 and 3 million pixels respectively. While shooting at these resolutions reduces the amount of noise, it also reduces the detail present. For the most part I would avoid using either of these ISO sensitivities or resolutions, unless there is no other option or you are only planning to make small images or display them on screen.

In terms of resolution, the X-S1 seems to be let down by its lens. The camera only reaches around 20 on our test chart. As we would usually expect a 12-million-pixel camera to reach 22 or even 24 on the chart, this figure is a little disappointing. This is confirmed by the test charts from the Fujifilm X10, which managed to reach 24.

So although the 24-624mm lens may be very versatile, the extreme zoom does compromise image quality.

25/30

## WHITE BALANCE AND COLOUR

One of the things I find most attractive about Fujifilm cameras is the film modes, which replicate the colour style of classic Fuji films such as Astia, Provia and Velvia. In reality, these are just a clever way of marketing the colour styles of Fuji cameras, with these film modes representing soft, standard and vivid image styles. That said, they work very nicely and replicate the colour and contrast of these films as closely as possible. I generally found myself using the Provia and Velvia modes for most of my images, but if you can't quite decide which to choose, there's a film simulation bracketing mode, which saves a single image three times with a different colour style applied to each.

The X-S1's black & white image styles are also very good. As well as

# Facts & figures

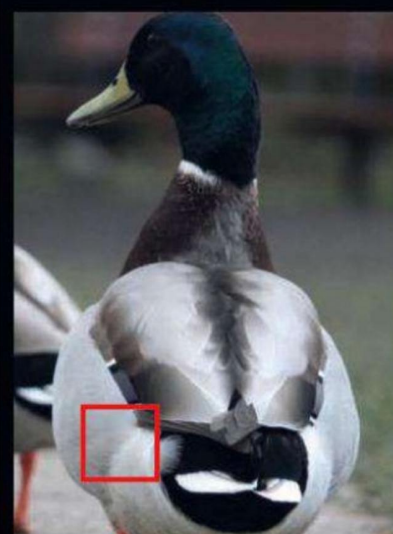
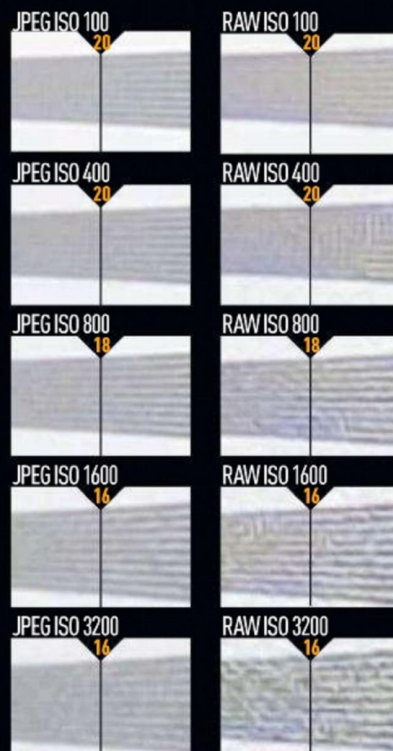


RRP	£699.98
Street price	Around £590
Sensor	12-million-effective-pixel, 2/3in, EXR CMOS (8.8x6.6mm)
Output size	4000x3000 pixels
Magnification factor	3.93x
File format	JPEG, raw (RAF format), JPEG+raw, H.264 MOV video
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter speeds	Up to 30-1/4000sec
Image stabilisation	Yes, lens shift
ISO	100-3200 (extended to ISO 12,800)
Exposure modes	Program, aperture priority, shutter priority, manual, EXR auto, custom 1 and 2, advanced and scene
Metering system	256-zone multi-pattern sensing system
Exposure comp	±2EV in 1/3 steps
White balance	Auto, 6 presets, custom and Kelvin 2,500-10,000K
Auto bracketing	3 frames at ±1EV in 1/3 steps for exposure and ISO, film simulation, dynamic range
Drive mode	10fps super-high, 7fps high (full res) and 5fps for raw, 2 or 10sec self-timer
LCD	3in, 460,000-dot LCD
Viewfinder type	1.44-million-dot EVF
Field of view	100% on LCD
Dioptr adjustment	-5 to +3
Focusing modes	Single, continuous, manual
AF points	Multi, evaluative, individually selectable single point from any of 49 points, AF tracking
Built-in flash	Yes, GN 5.5m @ ISO 100
Video	Full 1080p HD (30fps) with stereo sound
External mic	Yes
Memory card	SD, SDHC, SDXC
Power	NP-95 rechargeable Li-ion
Connectivity	Mini HDMI, digital/video out
Weight	945g (including battery and card)
Dimensions	135x107x149mm

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LF. Tel: 01234 572 000. Website: [www.fujifilm.com](http://www.fujifilm.com)

## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to around 50mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At low sensitivities the X-S1 captures some details, but lacks the resolving power of the Fujifilm X10





## FOCAL POINTS

### Eye sensor

The sensor to the right of the viewfinder automatically switches on the viewfinder display when the camera is held to the eye

### Quick record

This button enables start and stop video capture

### Articulated screen

The 3in rear screen is articulated, making it easy to shoot at low or high angles

### Raw

Pressing this button switches the camera to raw shooting mode for the next image that is taken



Camera shown actual size

### Flash

As well as a built-in pop-up flash, the X-S1 has a hotshoe that is TTL compatible with Fujifilm EF-20 and EF-42 flashguns.

### Panoramic mode

Panoramic images of up to 360° can be captured in a single-motion sweep. The resulting pictures can measure up to 11,520x1624 pixels – more than 18.7 million pixels in total.

### Digital zoom

On top of the already impressive 24-624mm equivalent zoom lens, the X-S1 has a digital zoom that increases the zoom range from 26x to 52x, or 1,028mm equivalent. Obviously, the image size is halved in this mode to 6 million pixels and you can achieve the same quality by just cropping the image post-capture.

### Super Macro Mode

When shooting in Super Macro Mode, the minimum focus distance from the front of the lens is just 1cm. Again, this helps to make the X-S1 a good all-round camera for those learning the basics of photography.

### Shooting screen



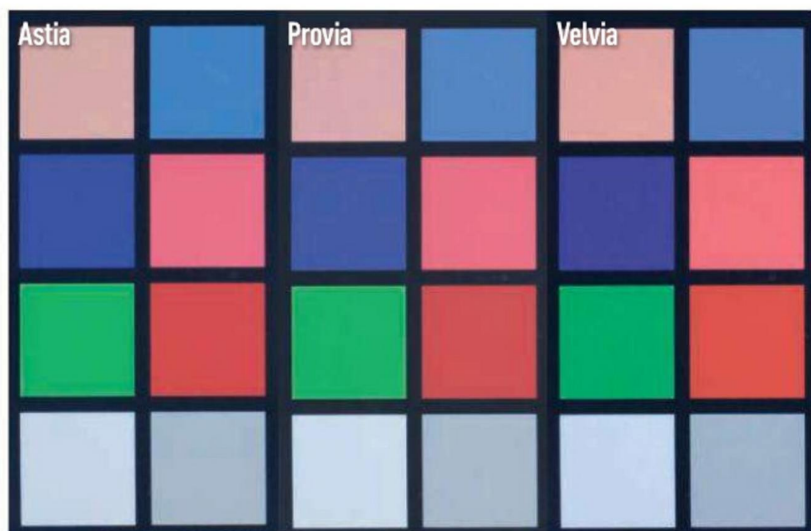
### EXR menu screen



### Shooting sub-menu







➔ a basic black & white mode there are also red, green and yellow filter effects, which simulate the use of these filters with black & white film.

When set to auto white balance, the camera performs well and there were few times when it was necessary to switch the camera out of this mode. When shooting indoors under tungsten lights, a hint of the amber colour was left in the scene. Depending on how you wish the images to look, switching to the tungsten white balance setting produces a cleaner, more neutral result, which may be an advantage when taking studio-style images.

9/10

#### DYNAMIC RANGE

With a sensor that is larger than that of a typical bridge camera, the X-S1 has a better dynamic range than its competitors. However, the sensor is still relatively small when compared to a DSLR unit, so although it has a little more detail in shadow areas and the highlights don't blow out quite as soon as they might on a compact, the X-S1 doesn't have the dynamic range to match a DSLR, particularly as the ISO sensitivity increases.

In the main, the dynamic range of the X-S1 is very good, particularly if it is combined with careful exposure control.

8/10

#### AUTOFOCUS

I was very impressed with the 49-point autofocus of the Fujifilm X-S1. It snapped into focus very quickly, especially for a camera that is essentially built upon the technology used in compact cameras. In continuous AF mode, the camera slowly sweeps into focus using the contrast AF system, although it can be overridden with a half-press of the shutter button to quickly snap into focus if the continuous AF is too slow.

The camera's manual focus feature also works well, with a separate focusing ring sitting at the base of the zoom lens. Using the electronic viewfinder, it is clear to see when an image is in focus when using the manual focus control.

**There are three colour film simulation modes, with the Provia setting being the standard and Velvia offering more saturated colours. Of the three, Astia produces the softest images with lower contrast**

There is a slightly curious aspect to using manual focus that occurs when the shutter button is half depressed, which causes the manual focus ring to no longer work. In effect, the focus is locked until the shutter is released. This isn't a big problem, but it is worth noting if, like me, you tend to have the shutter button half depressed when manually focusing in preparation for firing the shutter.

8/10

#### VIEWFINDER, LCD, LIVE VIEW AND VIDEO

With more and more compact system cameras using high-resolution electronic viewfinders (EVFs), the cost of manufacture is no doubt falling, which is how Fujifilm has managed to incorporate a very impressive 1.44-million-dot EVF into the X-S1.

This viewfinder offers 100% coverage and, while still having a 'digital look' to it, is not unpleasant to use. Again, it helps to make the camera feel much more like an entry-level DSLR. Using the EVF and holding the camera up to the eye also helps to support the camera when using the longest telephoto focal length, producing less camera shake than when these same shots are taken using the rear screen to frame the scene.

The screen is less impressive. Most photographers are used to 3in, 921,000-dot displays, but sadly, only a 460,000-dot screen is used in the X-S1. Although this doesn't leave the screen looking terrible, it does lack a little detail and sharpness when it comes to reviewing images.

As seems to be standard these days, the X-S1 can record full HD (1920x1080-pixel) video with stereo. As the zoom lens is manually operated, it can also be zoomed in and out during video capture.

8/10

## Competition



Canon PowerShot G1 X

TESTED 25 FEBRUARY 2012



Nikon P510

TO BE TESTED

**ALTHOUGH** lacking the huge zoom of the Fujifilm X-S1, Canon's PowerShot G1 X may offer the X-S1 some stiff competition. In terms of image quality, the G1 X is far superior, with a 14-million-pixel sensor that is based on Canon's 18-million-pixel APS-C sensor. However, one of the main attractions of the X-S1 is its powerful zoom lens, to which the 28-112mm equivalent offering of the G1 X does not come close.

However, Nikon's latest Coolpix P510 bridge camera goes a step further by having a 24-1,000mm equivalent lens, 16-million-pixel resolution, 921,000-dot screen and built-in GPS. Its image sensor is a lot smaller, though, with only half the surface area, so image quality shouldn't be able to match anything like the detail that the X-S1 can produce at all but the very lowest sensitivity.

## Verdict

**WHILE** a handful of people predicted that the emergence of compact system cameras would signal the death of bridge models, compact system cameras have also presented bridge camera manufacturers with a new opportunity. Manufacturers seem to be freeing themselves of the constraints of what have now become traditional sensor sizes, and can now to produce new products with sensor sizes that didn't exist a few years ago.

The Fujifilm X-S1 has to be one of the best bridge cameras ever released. That is not to say it is perfect, but by managing to combine the convenience of its huge zoom lens with the image quality of a good compact camera, as well as the basic handling and control features of a DSLR, it succeeds in filling a gap in the market.

Those learning photography or who want a powerful zoom, but without the weight of a DSLR and a collection of lenses, will enjoy using the Fujifilm X-S1. Similarly, the X-S1 could be a valid option for aspiring wildlife photographers due to it being less expensive than buying a 300mm lens and a 1.4x converter.

Amateur Photographer	1	2	3	4	5	6	7	8	9	10
Tested as Bridge camera										
Rated Very good										
<b>83%</b>										
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	25/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									



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## Tamrac Expedition 4X

This high-mobility pack offers foam padded protection and quick access to an SLR, lenses, flash, accessories and a foam-padded front pocket for portable DVD players or viewfinders up to an 8" screen. The main compartment is completely foam padded with numerous adjustable, foam-padded dividers to protect a digital or film SLR, 4-6 lenses, and a flash. The camera with a zoom lens attached is suspended on two vertical, foam-padded dividers internally reinforced with rigid plastic.

Expedition 4X Backpack	£74.97
Expedition 3 Backpack	£34.95
Expedition 5X Backpack	£104.95
Expedition 6X Backpack	£118.00
Expedition 7X Backpack	£149.97
Expedition 8X Backpack	£169.95
Expedition 9X Backpack	£189.95

## Tamrac Side Pockets

Medium side pockets are foam-padded and attach to the sides of any M.A.S.™ compatible Tamrac product, including backpacks, rolling cases and larger shoulder bags - including the Expedition range. Providing additional storage for accessories and extra equipment, they also have exterior mesh pockets for quick access to small items. Internal dimensions 5W x 2D x 9AH.

Side Pockets	£29.25
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## Metz 44 AF-1 Flashgun

The Metz Mecablitz 44 AF-1 digital flash impresses with its high performance (GN 44 for ISO 100/21° and 105 mm), elegant design and individual fine tuning options for creative lighting. A straightforward control panel with illuminated keys on the reverse of the unit makes the device exceptionally easy to use. Numerous features such as fully auto zoom, integrated wide-angle diffuser for 12 mm illumination, a flip-out reflector card and a USB interface for rapid software updates complete the system flash unit. For use with Canon, Nikon, Olympus/Panasonic, Pentax and Sony.

Metz 44 AF-1 Flashgun	£139.95
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## Velbon Ultrek VS-443D Tripod

Has a unique design which makes it Velbon's most versatile tripod ever. The tripod has an ingenious new mechanism combining a geared/slide elevator with a 180degree tilt arm and a 360degree horizontal pan. It is quick and easy to use: a single twist of the grip at the end of the multiangle arm loosens both the tilt and rotation, and when the arm is in the desired position, a twist in the opposite direction re-engages the lock and the arm is fixed. Comes with ball head QHD-53D. Folded height: 58cm. Max height: 161cm. Leg sections: 4. Max load: 5kg. Weight: 1.85kg.

Ultrek VS-443D Tripod	£129.00
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## Velbon Ultra Luxi L Tripod

The new Velbon Ultra Luxi L tripod is now available. Material is mainly aluminium, making it lightweight and giving it a contemporary look. It uses simple twist locks on the legs for quick and easy use. The center column is split allowing for low down macro photography. It features a PHD-41Q three way head which has three bubble levels and a quick release system. Comes with a free carrying bag. Weight: 1.32kg. Min height: 19cm. Max height: 161cm. Folded height: 39cm. Section: 5. Max load: 2 Kg.

Ultra Luxi L Kit	£76.49
Ultra Luxi M Kit	£72.00
Ultra Maxi L Kit	£59.97
Ultra Maxi M Kit	£59.97

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## Velbon Ultrastick L50 Monopod

A 5 section leg with rubber foot and twist-lock leg sections. Weight: 0.23kg. Closed height: 35cm. Max height: 155cm. Max Load 2.5kg.

Ultrastick L50	£23.95
Ultrastick M50	£23.97
Ultrastick V40	£29.95

## Slik Pro 500DX Kit

Features Slik's Super Alloy "AMT" - a blend of Aluminium, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi position 26.8mm diameter legs allow low level shooting, and extra versatility on uneven ground. Each leg is covered with a foam grip, providing increased comfort, particularly in cold conditions. The centre column is simple to adjust - loosen the locking collar & move to the desired position. A friction collar is provided, allowing you to slow the movement when loaded with camera gear. The column is reversible, making this a great choice for macro photographers. Comes complete with 500DX all-metal head that has two pan handles to operate each movement axis independently. The head also incorporates a multi-position quick release plate for complete versatility. Max height column extended: 190cm. Max height column down: 152cm. Min height: 62cm (40cm with optional short column). Folded length: 76cm. Load capacity: 6kg. Weight: 3.5kg.

500DX Tripod & Head	£99.87
400DX Tripod & Head	£69.95

## Slik 2036 Master Classic Head

This head is a 2-way pan head that has an all metal construction with simple sturdy one lever operation. When the head is released, it can move in two directions, it can tilt up and down and pan left or right. These directions of movement make the head an ideal choice when using long telephoto lenses.

2036 Master Classic Head	£49.00
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## Slik 800 Ball Head

Created to handle a range of equipment from digital and 35 mm up to 4x5 field cameras. This ball head has one of the fastest and easiest quick release plates in the industry.

800 Ball Head	£52.95
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## Slik SBH-280E Ball Head

Made from finely machined and carefully anodized hardened aluminium parts that are designed to give many years of trouble-free smooth operation. This ball head features an easy to use, single knob operation to lock or release the ball connected to the camera plate. The knob is oversized and has a well-textured surface for a sure grip in any conditions. When the head is released, not only does the ball portion of the head move freely, the main body encasing the head can turn on its base for quick and easy movement. The base of the head has easy-to-read degree marking for panoramic photography.

SBH-280E Ball Head	£88.95
SBH-200DQ Ball Head	£45.95

## Tamron 18-270mm PZD

For APS-C format DSLRs. This lens has reached an astonishing new level of compactness, performance, and speed with the addition of Piezo Drive, an ultrasonic autofocus motor based on an advanced piezoelectric design. The result is a lens that's considerably lighter, shorter & slimmer (filter diameter: 62mm) than any previous lens in its class, and provides faster, quieter auto-focusing. 28-419mm equivalent focal length.

18-270mm PZD	£449.00
18-200mm Di II	£169.99
70-300mm Di LD	£129.00
90mm f2.8 macro	£347.00

## Cokin H250A Graduated Kit

Kit contains... P-Series Filter Holder, P121 Gradual Grey G2 Light (ND2) Filter, P121M Gradual Grey G2 Medium (ND4) Filter, P121S Gradual Grey G2 Soft (ND8) Filter, 100 Page filter catalogue.

H250A ND Grad Kit	£49.95
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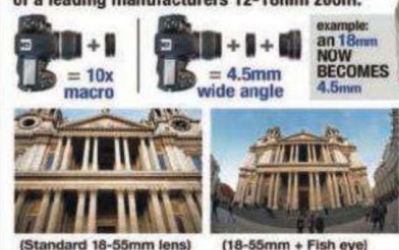


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# Nissin Digital MF18 Macro Flash

The Nissin MF18 is a robust ringflash with a wealth of professional features. **Andrew Sydenham** finds out how it performs in the studio

**MACRO** ringflash lighting has traditionally been the domain of the medical and forensic photographer, with most of us familiar with it from TV police dramas in which forensic detectives capture minute details at a crime scene. I have always been a fan of the vintage Medical Nikkor 120mm f/4, with its circular flash tube built into the front of the lens and its massive power supply and flash generator.

However, not all ringflashes are so specialised, with many consumer versions now available. The latest of these is the Nissin MF18 Macro Flash, which is intended to put what was previously an expensive luxury within the grasp of every committed photographer.

## FEATURES

The MF18's very respectable guide number of 16m @ ISO 100 is more than enough for most people's needs. It is enhanced by phenomenal control over the power ratio, which can be adjusted down to 1/1024 in fine macro mode, equating to 11 stops of variation. In manual mode this is reduced to 7 stops, which gives very precise lighting control over a range of extreme close-up

situations in the studio or on location. It is also well suited to portraiture.

In manual mode, the power can be adjusted in 1/3EV steps from full down to 1/64 power. The flash tube is divided in half, with each side capable of clicking out and expanding to the side and accommodate a range of lenses from 49mm to 82mm in diameter. This feature is also useful for varying the quality and coverage of the light.

The colour display screen on the back of the control unit has six icons to access the different modes of operation, comprising auto, TTL, master mode, manual, fine macro and custom settings mode. This easy-to-navigate interface panel rotates automatically when the camera is turned from horizontal to vertical. I really like this feature, as it saves twisting your head to read the display when switching from landscape to portrait formats. The MF18's wireless TTL function allows slave flashes to be used for high-quality advanced macro shooting, supporting slave groups A and C. It is also future-proofed by the unit's USB connection port, which can be used to access firmware updates from Nissin's website.

Power is provided by four AA batteries,

and to increase the operating duration and shorten recycling time a socket is provided that supports the Nissin PS300 power pack. The MF18 is also compatible with the Canon CP-E4, Nikon SD-8A and SD-9 power packs. High-speed flash synchronisation is supported and there is an X-terminal socket included in the external service box on the side of the control unit.

The kit is supplied in a soft foam-lined plastic case with cut-outs for the flash head and control unit. Six individual slots are included for the lens-mount adapters so they are readily available for fitting to a range of lenses. The bulky case may not be easily accommodated in the average camera bag, but it protects the equipment well with easy access to all the components.

## BUILD AND HANDLING

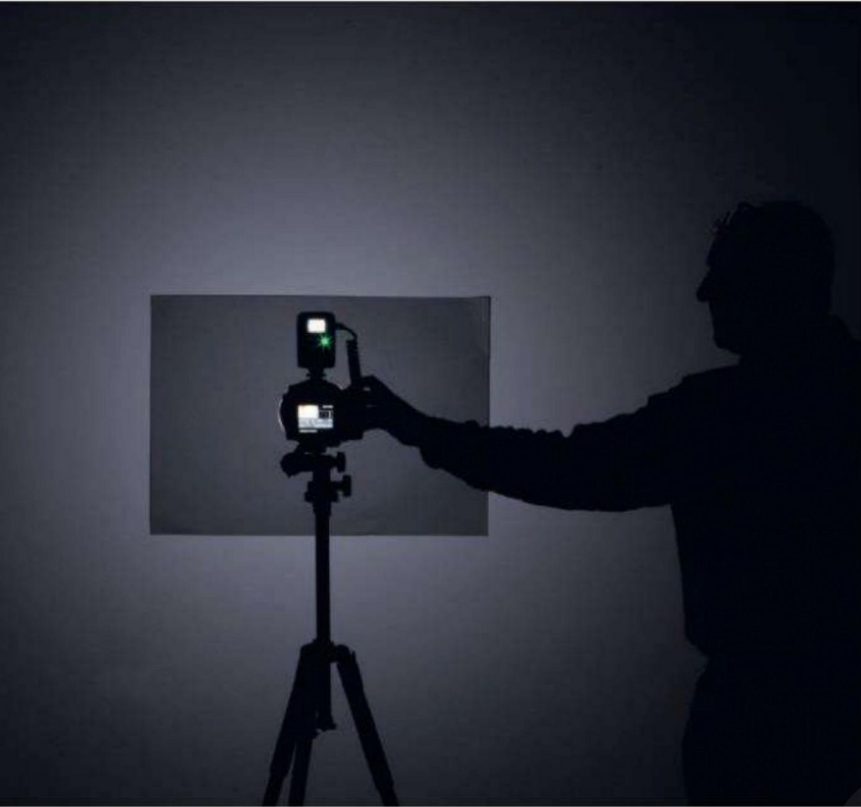
While the MF18 carries a reasonable RRP of £360, it has the build quality and durability you would expect from a flashgun of this price. For all its advanced features, the MF18 is a lightweight unit. The control head and flash tube are well balanced on the Nikon D7000 I used for the test work. The foot of the metal hotshoe locks reassuringly



## FACT FILE

**RRP**  
£359.99  
**Street price**  
Around £300  
**Guide number**  
16m @ ISO 100  
**Wireless**  
TTL (master), supporting slave group A and C  
**Power source**  
Four AA batteries  
**External power**  
Compatible with Nissin Power Pack PS300 and Battery Magazine BM-01  
**Flash modes**  
Flash power from full to 1/1024. Manual 1/1 to 1/64. Fine macro from 1/128 to 1/1024  
**Accessories supplied**  
52mm, 58mm, 62mm, 67mm, 72mm and 77mm adapters included. 49mm, 55mm and 82mm available as extras  
**LCD display**  
Auto rotation and colour display  
**System supported**  
Canon E-TTL and Nikon i-TTL systems  
**Modelling lights**  
LED with adjustable power setting.





well onto the camera and the expansion buttons on the tube have a satisfying click-lock mechanism.

A brief read-through of the manual was all that I needed to get the MF18 up and running, while the intuitive interface and menus made operating this rather complex ringflash quite straightforward. Most photographers should find they achieve great results in a short time with the more advanced features. The coloured display is bright and legible, with the menus quick to scroll through and set.

## PERFORMANCE

Although not the most important consideration for a ringflash, the recycling times with a fresh set of AA alkaline batteries are good, taking around 3.5secs at full power. Very fast recycling times can be expected for extreme close-up work, as the power ratios are much reduced. The power delivery from frame to frame is consistent, and shooting multiple shots against a grey background revealed very little variation in density.

For portraiture, I found redeye a problem initially, as the ambient light level in the studio was rather low. However, brighter illumination solved this. Classic ringflash-style lighting for portraiture – soft, even shadows and signature skin and hair lighting – is very achievable with the MF18. However, the background-to-subject distance and camera angles do require fine-tuning.

In fine macro mode, the MF18 comes into its own. I tried a variety of traditionally tricky macro subjects and was delighted with the results, with the i-TTL giving consistently accurate exposures. I used the manual mode

**Above left: The test showing coverage at one metre from a grey card**

**Above right: The MF18 is powerful enough to use for head-and-shoulders portraits**

**Right: The MF18 display screen showing the six main menu modes**

and found I liked the extra creative control of varying the intensity of light between the two separate halves of the tube.

The model I tested was for the Nikon i-TTL system and worked faultlessly. In TTL mode, the colour temperature is consistent throughout the power range, and neutral on skin tones and grey backgrounds. As you can see in the coverage test (above left), at one metre the light has a soft circular fall-off, which could be used creatively in portraits. **AP**

Kenro, Oppenheimer Centre, Greenbridge Road, Swindon, Wiltshire SN3 3LH. Tel: 01793 615 836. Web: [www.kenro.co.uk](http://www.kenro.co.uk) or [www.nissindigital.com](http://www.nissindigital.com)



# Verdict

**THE NISSIN** Digital MF18 is a feature-rich ringflash with plenty of available power. Features such as the auto-rotating display make it a delight to use. Although it is quite a serious investment at the RRP of £359.99, it should be possible to seek one out at a street price of around £300. The sheer variety of photographic styles, from macro nature to portraiture, it opens up makes it worth serious consideration.

The Nissin Digital MF18's ease of use and impressive results serve as inspiration, and seeking out suitable new subject matter for the macro mode could keep you very busy.





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# AskAP

Let the AP team answer your photographic queries

## ELMAR ELEMENTS

**Q** I read with interest Professor Bob Newman's article on optical design (AP 11 February), but was disappointed that he didn't mention the Leitz Elmar. A number of Panasonic Lumix compact cameras bear Leica Vario Elmar/Elmarit lenses and I have often wondered if these have the same number of elements as the old 50mm f/3.5 Elmar, as found on the old Leica rangefinder cameras. Bearing in mind the excellent optical performance of the Vario Elmar/Elmarit lenses and the fact that they have a zoom facility, I don't see how they possibly can. Can you set the record straight for me, please? **LS Jackson**

**A** The original Elmar was a four-element, triplet-derived lens that was very similar to the Zeiss Tessar (the aperture stop is after the first element rather than the second, probably to avoid patent infringement). Both Leica and Zeiss have traded on the fame of their classic designs by reusing the Elmar and Tessar tags for more modern formulations. In the case of the Vario Elmars, these are zooms with a variety of designs ranging from eight to 18 elements, covering formats from compact to 35mm in which the prime lens forming the basis of the zoom is an



Elmar derivative (although sometimes it grows to five or more elements). The first Vario Elmar was the eight-element Vario Elmar-R 35–70mm f/4 for the Leica R system. **Professor Bob Newman**

## BATTERY LEAK

**Q** I had a battery leak inside my camera. I've cleaned out the white substance that leaked out of it, but how do I make sure I have neutralised it? **David Swift**

**A** The white substance you're referring to is potassium hydroxide, which is toxic, so it's recommended that you wear gloves to avoid skin contact, eye protection and work in a ventilated area when it comes to cleaning it up. Although some people would describe the leaked substance as 'battery acid', potassium hydroxide is actually an alkaline, so to neutralise it – and prevent it causing any further corrosion to your camera's electrical contacts – you will need to clean it with an acidic solution. This isn't as alarming as it might sound – dilute acetic acid (vinegar) and dilute citric acid (lemon juice) will both do the job.

Clean the areas affected by the leak using a cotton bud dipped in your acid of choice, making sure you remove all white deposits. Dry the acid and any deposits with a piece of

kitchen paper or a paper towel, and repeat the cleaning process if there's any potassium hydroxide left behind. This will neutralise your leak and clean the electrical contacts.

**Chris Gatcum**

## STAND AND DELIVER

**Q** I saw a photograph on Flickr that I really liked, and the person who took it says it was 'stand developed in Rodinol'. I've processed film in the past (my developing kit's still in the loft, hopefully!) and quite like the idea of trying this myself. The only problem is, I have no idea what 'stand developing' is! Can you help? **John Martin**

**A** As you will appreciate if you've processed black & white film in the past, the development stage usually involves agitating the dev tank at regular intervals – typically for the first 30secs of development, and then again every minute. This is to ensure that the film is constantly receiving fresh developer.

Stand developing is slightly different, in that the developer is diluted heavily and the

## ASK...

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development time increased significantly to compensate. After initial agitation the film is left to stand for the rest of the developing time – hence the name of the process.

Advocates of stand developing cite improved tonal gradation, less grain and an increase in shadow area detail as the reasons for doing it, while detractors suggest the differences are so slight as to be inconsequential – the only real answer is to try it yourself and make your own mind up.

In terms of the process itself, there is no standard option, although Agfa Rodinol diluted 1:100 with a 60min development time is perhaps the most widely used combination. With these extremes of dilution and time temperature becomes less critical, so as long as the developer isn't obviously hot or cold you should be OK. Agitate gently for the first minute, and give the tank a few sharp taps after the initial agitation to ensure that any air bubbles are dislodged from the surface of the film. This is important, because any bubbles that aren't dislodged at this stage are likely to sit on the emulsion throughout the process, resulting in neat circles of undeveloped film.

Once the developing time is up, drain the tank and use a stop bath or several water baths to remove the developer, then fix and wash thoroughly as you would with normal processing. **Chris Gatcum**

## A LENS TOO FAR

**Q** Looking at some of my images, I have observed that my 50mm f/3.5 Voigtlander Color-Skopar lens (in Vitos, both rigid and folding, and in my Vitessa) seems to show more 'bite' than my 50mm f/2.8 Color-Skopar optic (Vito and Bessamatic), although one should expect the f/2.8 lens to be technically superior. In my prints, pictures taken with the f/3.5 variant stand out from those taken with apparently 'better' lenses. What is the reason for this? **Klaus Mielke**

**A** I understand your concerns about some of the Voigtlander lenses entirely, Klaus. As I am sure you know, the Color-Skopar of the 1950s, and the Skopar that preceded it, are of a four-glass design essentially similar, though not identical, to the Carl Zeiss Tessar.

It was almost an article of faith among photographers of my father's generation that Zeiss Ikon had, during the 1930s, pushed Carl Zeiss just a little too far when it insisted on an 80mm f/2.8 Tessar for the Super Ikonta 530/16 and subsequently for the 532/16. The design of the Tessar could never quite deliver the performance at f/2.8 that it could at f/3.5, and Franke & Heidecke experienced marketing problems early in the 1950s with the first 6x6 Rolleiflex with an f/2.8 Tessar lens for exactly the same reasons. The design of the Tessar does not stand up to being stretched to f/2.8 for critical performance, even after the 1941 Carl Zeiss development of coating.

Unsurprisingly, the Color-Skopar has suffered, to some extent, from similar issues, although there is general agreement among collectors and enthusiasts that the



## FROM THE AP FORUM

### Using filters with an adapter

**Astranova asks** I have a question about old filters. I have a lot of Cokin and Hunter filters that I used to use with my Canon A-1. They are the small slot-in type (Series A, I think), but is there any way I can use them on my Canon EOS 500D? I've already got a 52mm adapter ring for the filter holder, but is there an adapter that will let me use them on my EOS 500D's 18-55mm lens, which has a diameter of 58mm?

**Spinno replies** Yes, there is a 58mm 'A' adapter listed on Cokin's website, but that's getting very close to the maximum size (which is 62mm).

**Astranova replies** Thanks for your reply. I've since had an email from Cokin saying I can't use them at all, despite there being an adapter. Apparently, this is due to vignetting, but surely this would most likely occur at the 18mm end of the zoom range? It seems a shame that I can't use them (even with limited focal lengths) and it would be too expensive to replace all the filters I have with the larger P-series ones.

**Old git replies** I agree that you may experience vignetting at the wider end of the zoom range, but not at slightly longer focal lengths. The only true way of finding out would be to get hold of a 58mm adapter ring and try it.

f/3.5 Color-Skopar of the 1950s and '60s provides significantly better contrast than a coated f/3.5 Tessar of the early '50s. It is also generally accepted that the f/2.8 Color-Skopar of the '50s achieved better contrast than the f/2.8 coated Tessar of the early '50s, but that Carl Zeiss retook the lead with the recomputed f/2.8 Tessar of the Rolleiflex Automat MXVS of 1955, and with the 50mm f/2.8 equivalent in the Contaflex Super B and Super BC.

The f/2.8 Color-Skopar fitted to Bessamatics is a good lens, but it is of poorer performance than the f/3.5 Color-Skopar in an early Vito B, but this is simply the result of pushing a fine f/3.5 four-glass lens to f/2.8.

**Ivor Matanle**

### UV PHOTOGRAPHY

**Q** I was watching Dr Iain Stewart presenting *How to Grow a Planet* on BBC2 recently when he used a camera to take ultraviolet pictures of flowers. The images were fascinating, showing how insects see colours in a different way to how we perceive them. Is there a 'simple' way

to take ultraviolet images, or do I need a specialist camera and lots of complicated (and expensive) equipment? **Les Tonup**

**A** Photographing 'invisible' light such as infrared (IR) and ultraviolet (UV) is always going to be a challenge, but it is possible. However, there is a very good reason why you hear a lot more people talking about IR photography than UV imaging – ultraviolet photography, as you rightly suggest, requires a certain amount of specialist (read 'expensive') equipment. This can include a special UV lens, such as the rare Nikkor UV-105mm, UV bandpass filters and possibly a UV light source.

You may also find that your existing digital SLR (assuming that is what you intend to use) is not capable of recording UV light successfully, so while it is possible to produce UV images, it is not something that can be undertaken lightly, or indeed cheaply. I would suggest that you visit Enrico Savazzi's highly informative website at <http://savazzi.freehostia.com/photography/uv.htm> to get a full idea of what would be involved. **Chris Gatcum**

## AP GLOSSARY

**BOKEH** Pronounced 'boh-kay', this is a term that's become widely used in recent years, often in the context of 'good' or 'bad' bokeh. The word is derived from the Japanese 'boke-aji', meaning 'blur quality', and it simply refers to the appearance of out-of-focus areas in an image. As bokeh is not a measurable factor, any references to 'good' and 'bad' bokeh are purely subjective.

**CLIPPING** Clipping describes a loss of detail in either the highlights or shadows of an image. It occurs when a photosite on the sensor receives so much light that it reaches full capacity (pure white) or it receives no light whatsoever (pure black). In both instances, no image-forming detail is recorded, and the highlights and/or shadows are said to have been 'clipped'. The easiest way to see if clipping has occurred in an image is to check the histogram: if the graph at either the left end (shadows) or right end (highlights) appears to go 'off the scale', then the image has been clipped. In extreme high-contrast situations, it is possible for both tonal extremes to be clipped simultaneously.

## In next week's AP

On sale Tuesday 13 March



## WIDEANGLE ZOOM LENSES

**Richard Sibley** tests and compares wideangle APS-C zoom lenses from Nikon, Tokina, Tamron and Sigma

### PHOTOJOURNALISM



## HOLD THE FRONT PAGE

**Leon Neal** offers his valuable insight into what it takes to be a good press photographer

### ON TEST

## RICOH CX6

**Tim Coleman** tests the compact camera with a 10-million-pixel, back-illuminated CMOS sensor and 28-300mm zoom lens



### INTERVIEW

## ONE VISION

Master photographer and printer **John Blakemore** talks to **Gemma Padley** about his unique vision and meticulous approach to printing

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Professor  
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explains...

# Do sensors outresolve lenses – or vice versa?

**Professor Bob Newman** examines whether the 20 and 30-million-pixel sensors of the latest Sony and Nikon cameras offer any real benefits – or have they surpassed the abilities of the lenses they rely on?

**THE RECENT** advent of cameras that break previous resolution barriers for their formats has led to some consternation in photographic circles. As Sony's Alpha 77 and NEX-7 broke the 20-million-pixel mark for APS-C, and the Nikon D800 passed the 30-million-pixel milestone for full frame, the question was asked on photographic forums whether such enormous pixel counts would bring any tangible benefit in terms of image quality. The proposition is that no lens can resolve detail fine enough to be rendered by so many pixels, and that cameras of such high pixel counts will expose any shortcomings of the lenses placed in front of them.

However, test results do not reveal such a state of affairs. Resolution tests performed on each new high-resolution camera reveal that it delivers more resolution than did the preceding generation. Comparisons of the same lenses on low and high-resolution cameras, such as are possible on the

DxOMark website ([www.dxomark.com](http://www.dxomark.com)), reveal that a lens produces greater resolution when used with a higher-resolution body. How can this be? Is it that even these elevated pixel counts have not exhausted the capability of current lenses, or is it that the idea that sensors might 'outresolve' lenses does not accurately describe the situation?

## PIXELS AND DISCS

The simplified view about how the sensor interacts with the image projected onto it by the lens can be found on many photographic websites. The discussion usually centres on a diagram of an 'Airy disc' (the diffraction-limited version of the image of a point light source) overlaid onto a pixel grid (Figure 1a). It seems intuitively obvious that when the disc becomes smaller than a pixel, the sensor will no longer be able to resolve anything finer. Turn this proposition around, and it would seem that if the disc is larger than a pixel, no benefit is to be had

from the fineness of the pixel grid. Thus, the conclusion is that the fine pixel grid is worthless without lenses that can project an Airy disc smaller than a pixel.

This account is on many websites, and has gained currency among many photographers. Unfortunately, the initial premise is an unrealistic simplification and there is a logical fallacy buried in the line of reasoning. The falsity of the end conclusion is easily demonstrated. If the interaction between lens and sensor were an 'all or nothing' affair, then we'd expect a step change in resolution on stopping down a lens and expanding the Airy disc, as the Airy disc grew to a size larger than a pixel. That this does not occur exposes the fallacy, which is the non sequitur involved in reasoning that since resolution does not improve if the disc is smaller than a pixel, its value will be fixed if it is larger.

The same evidence also shows the premise to be false. If no resolution increase were possible once the disc shrinks to be smaller than a pixel, then the graph of resolution against f-number should have a flat top in the lens's 'sweet spot', where the Airy disc projects is smaller than a pixel (and no further resolution can be obtained). Again, in practice, this does not occur.

The root of the faulty premise is that the simple diagram on which it is based cherry picks the easiest understood case of the projection of the disc on a pixel, the case where the image of a disc is precisely aligned with a pixel. Of course, in real life this would not happen – the infinite number of 'discs' from which an image is constructed lie in an infinite number of alignments with respect to the regular pixel grid, and to understand the sum effect of these different alignments some more sophisticated mathematics than the simple mental model of a disc on a grid is required.

## THE INTERACTION BETWEEN LENS AND SENSOR

The interaction between the image projected onto the sensor and the pixel grid array of the sensor is best understood in terms of 'modular transfer functions' (MTF). These are commonly used in lens tests, but their derivation is worth discussing. Consider the Airy disc image in Figure 1a. This represents the best job that a diffraction-limited lens can make of rendering a point

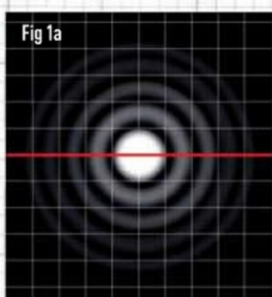


Fig 1a The often-seen picture of an Airy disc overlaid by a pixel grid. It seems obvious that once the disc is too large to fit into a pixel, no extra resolution can be had, but this is a fallacy Fig 1b The point spread function of an Airy disc

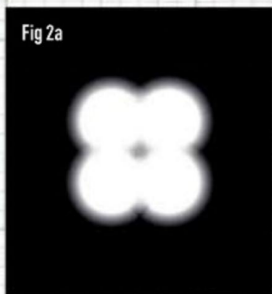
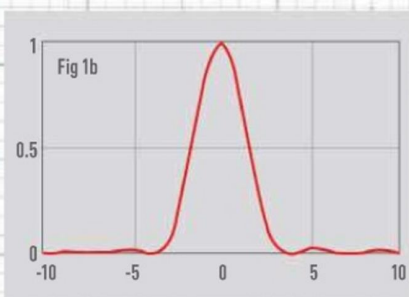
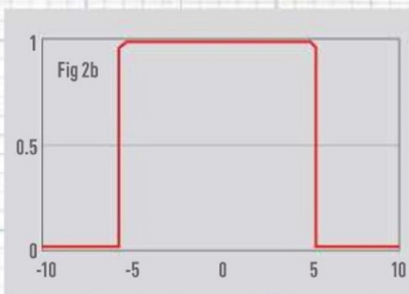


Fig 2a An anti-aliasing filter spreads a point into four. Its job is to prevent detail finer than the pixel pitch reaching the sensor. Fig 2b The point spread function of an anti-aliasing filter





## 'The idea that a sensor outresolves a lens (or vice versa) is a simplification to the point of error'

source of light. We could draw a graph of light intensity versus distance across the disc, to arrive at the graph in Figure 1b. Such a graph is called the 'point spread function' (PSF), which describes how the optical system 'spreads' what should be rendered as a single spot of light.

The PSF of a real lens will be broader and more irregularly shaped than the Airy disc, which represents the best possible performance for a lens of that f-number. Other components in the imaging chain also have their own PSF, including the pixel and, more critically, the anti-aliasing (AA) filter. The AA filter is designed precisely to spread a point of light, to prevent detail finer than a pixel reaching the sensor. It achieves this by using twin birefringent layers that cause horizontal and vertical duplication of the image – an AA filter changes a single spot into four spots. Its PSF can be broadly modelled as in Figure 2b. The PSF of a pixel is dictated by its 'sampling window', which practically is the width of the microlens. Its impact on this discussion is minor compared with the lens and AA filter, and will not be discussed further.

### CONVOLUTION AND MTF

A mathematical textbook will tell us that to combine two functions such as the point spread functions of the lens and AA filter, we need to undertake a mathematical operation called 'convolution'. Convolution can be thought of as the integral under the intersection of the two graphs as one graph is 'passed across' the other. This is quite a complex thing to visualise – if you wish to pursue it further, the Wikipedia article on convolution (<http://en.wikipedia.org/wiki/convolution>) has an animated graphic that makes it much easier to visualise. In loose terms, if you combine the point spread functions, the resultant point spread function will be a point spread function a bit broader than either, and the additional breadth over the broader PSF is governed by the narrower one. Thus, improving either of the PSFs, either by using a sharper lens or by shrinking pixels, improves the resultant PSF.

The convolution operation becomes simpler if performed with the PSF transformed into the 'frequency domain'. In this case, a mathematical transformation called the 'Fourier transform' is performed, which expresses the function as a summation of sine wave functions of increasing frequency. The Fourier

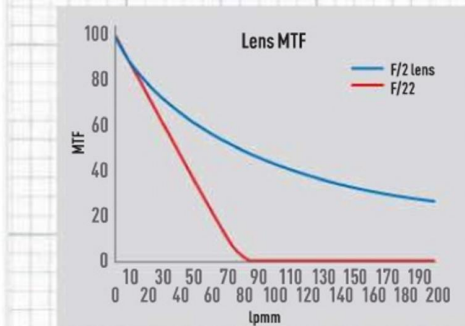


Fig 3a The MTF of a lens at f/2 and f/22

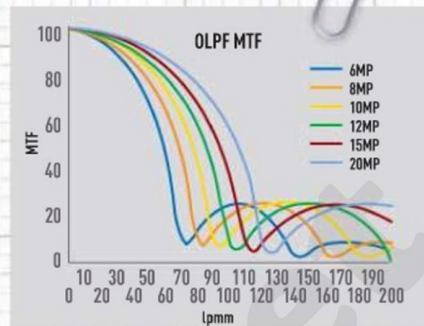


Fig 3b MTFs of anti-aliasing filters from 6 to 20 million pixels on an APS-C sensor

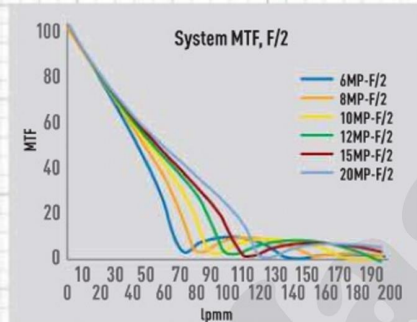


Fig 3c The combined system MTFs at f/2

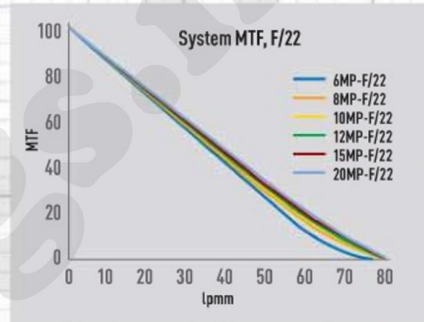


Fig 3d The combined system MTFs at f/22

transform yields a function of contrast against frequency and phase, called the 'optical transfer function'. Discard the phase information and we are left with the ubiquitous modular transfer function. We can compute the convolution of two functions expressed in the frequency domain by simply multiplying the functions together, so the combined MTF of a camera system comprising a lens MTF and AA filter MTF is given by simply finding the MTFs of each component and multiplying together. This is shown in Figure 3. The MTF of a lens at f/2 and f/22 (where it is essentially diffraction-limited) is shown. The MTFs of an AA filter corresponding to 6 up to 20 million pixels on APS-C is shown, followed by the combined MTFs at f/2 and f/22.

It has become common to express lens quality in terms of its 'MTF50' – that is, the spatial frequency at which the lens has an MTF of 0.5 (50% contrast). From Figure 3 we can see that at f/2 the system MTF50 improves from about 46 line pairs per millimetre with a 6-million-pixel sensor to 68 with a 20-million-pixel sensor. At f/22 there is still an improvement, but very much smaller from 34 to 37 lp/mm. This is because the system is essentially diffraction-limited – improvement made by the finer sensor is a small proportion of the overall blur created by the lens.

In summary, the idea that a sensor outresolves a lens (or vice versa) is a simplification to the point of error. Improving either sensor or lens will always yield benefits

in resolution (which is why photographers valued good lenses even when camera pixel pitches were very coarse). If the lens resolution is very low (either because it is a poor lens or used at a very small aperture) the benefits will be marginal, but still there. Purchasers of new high-resolution cameras need not fear they will fail to see a benefit, as their camera will yield sharper results with all their lenses. In fact, such a camera gives a single-shot upgrade to a whole lens collection. **AP**



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



# Holidays and courses special

**I DID** two weeks of work experience when I was at college, with a chap who photographed china figurines and electric jumper-razors for mail-order catalogues. Between the moment I walked into the studio on that first morning to when I swept up before going home on the last afternoon, I learnt more about photography than I had done in the previous five years in the library and in full-time education. Just being there, and seeing the tiny

details and processes that come only with observing someone who actually knows what they are doing, and who does it day-in and day-out, taught me so much. I picked up tips that still have an impact on my photography today. I prided myself on being a largely self-taught photographer, burying myself in books and in AP from the age of 13, absorbing as much information as I could. In reality, though, there is only so much you can teach yourself.

I know now, from being on the other side of photography courses and from the holidays and trips we run at AP, how much our readers get out of being on a course – whether it's a few hours, a day or a week. Seeing and experiencing photography from the perspective of someone else who has 'been there and done it all before' delivers insights that you just can't get anywhere else or in any other way. Mingling with other photo enthusiasts

on its own will show you new ways and give you renewed inspiration, even before the course leader gets started. It is obvious, I know, but learning new ways of seeing and of using your camera will help you to progress, and progress makes us all much happier photographers. Taking a course will deliver that learning, and will give you that satisfaction. And it will inspire you to new and greater things.

**Damien Demolder** Editor

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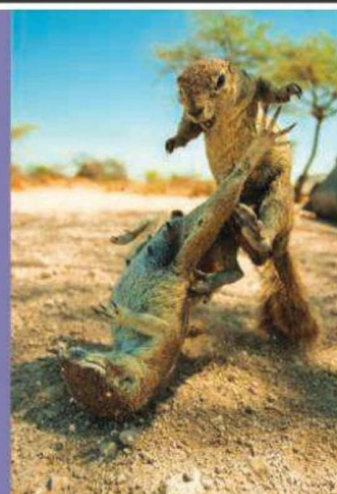
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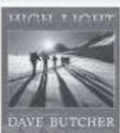
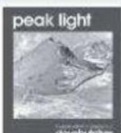
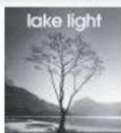
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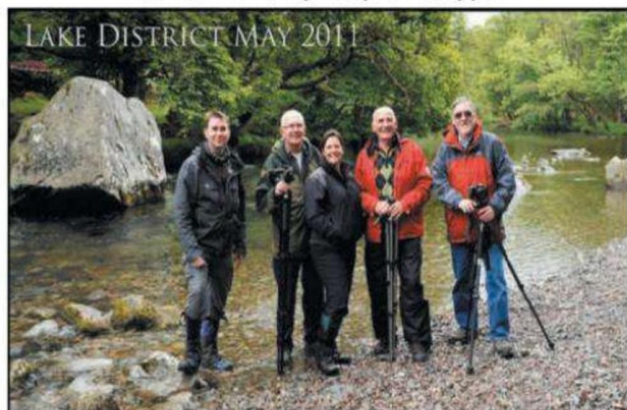
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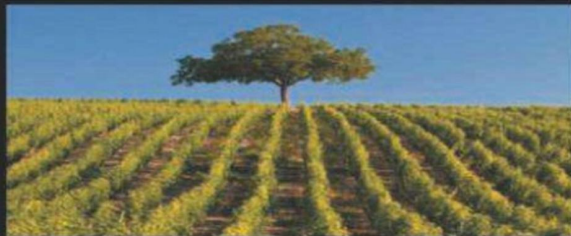
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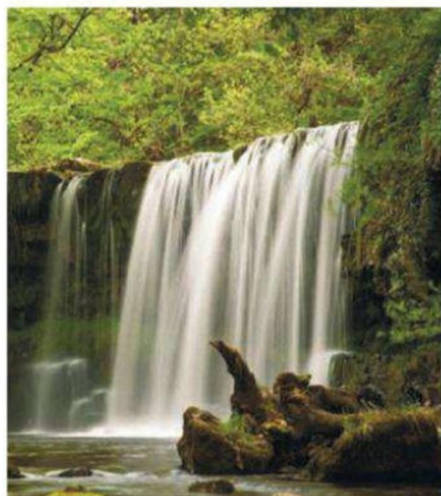


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CUSTOMER REVIEW: D5100 + 18-55mm VR  
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7.0 fps  
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CUSTOMER REVIEW: D3x Body  
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11.0 fps  
full frame CMOS sensor

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1080p movie mode

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16.0 megapixels  
4.0 fps  
1080i movie mode

**From £429.90**

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3.0 fps  
1080i movie mode

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20.0 fps  
1080p movie mode

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1080i movie mode

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6.0 fps  
1080p movie mode

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12.2 megapixels  
3.0 fps  
720p movie mode

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3.7 fps  
1080p movie mode

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CUSTOMER REVIEW: 1100D + 18-55mm II  
 ★★★★★ 'Great for a novice looking to improve'  
 Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS  
 ★★★★★ 'An excellent product'  
 Whirelton - Suffolk

**Canon EOS 550D**

18.0 megapixels  
3.7 fps  
1080p movie mode

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 550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS RRP £1199.99 **£739**

CUSTOMER REVIEW: 550D + 18-55mm IS  
 ★★★★★ 'Amazing video image'  
 Rob - Norwich

**Canon EOS 60D**

18.0 megapixels  
5.3 fps  
1080p movie mode

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CUSTOMER REVIEW: 60D Body  
 ★★★★★ 'Wow, an amazing camera'  
 Adrian - UK

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18.0 megapixels  
8.0 fps  
1080p movie mode

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CUSTOMER REVIEW: 7D + 15-85mm  
 ★★★★★ 'Probably the best APS-C DSLR around'  
 Shuggie - Scotland

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3.9 fps  
1080p movie mode  
full frame CMOS sensor

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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4.0 L IS USM  
 ★★★★★ 'Awesome IQ and ISO Performance'  
 JDaskRollington - Cheshire

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1080p movie mode

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12.0 fps  
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CUSTOMER REVIEW: 1D Mark IV Body  
 ★★★★★ 'Stunning camera'  
 Zurg - South Wales

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### PRINTER INK CARTRIDGES



## EPSON

COMPATIBLE & ORIGINAL INK



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T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	C62, CX3200
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	440, 460, 660, Photo 700, 750, 1200
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	740, 760, 800, 850, 860, 1160
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T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	Photo 700, 750
T052 Colour	£29.99 35ml	£3.99 39ml, 3 for £10.99	Photo 2100
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T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
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T0345/6/7, each	£17.99 17ml	Check Website.	Photo R800, R1800
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T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
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T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo P50, PX650/660/700W/710W/720W, PX730W/D80FW/B10FW/830FW/830FWD
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T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R1900
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T0612/3/4, each	£8.99 9ml	£3.99 21ml, 3 for £10.99	
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T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
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T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
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T1291-T1294 Set of 4	£37.99 set of 4	£16.99 set of 4	
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£9.99 7ml	£4.49 13ml	
T1571-9, each <b>NEW</b>	£20.99 25.9ml each or £164.99 set of 8		
T1591-9, each <b>NEW</b>	£14.99 17ml each or £109.99 set of 8		
T5591-6, each	£12.99 13ml each or £64.99 set of 6		

Please call or check our website if you cannot find cartridges for your printer.

### WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£44.99
	T6061/6062/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
	T6031/6032/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£69.99

Please call or check our website for further details

Canon Compatibles	HP Compatibles	Lexmark Compatibles
BC13e Black 26ml £2.99	No.15 Black 46ml £4.99	No.1 Colour £10.99
BC16 B/C/M/Y 15ml £2.99	No.21 Black 10ml £7.99	No.2 Colour £11.99
BC16 B/C/M/Y 15ml £2.99	No.22 Colour 21ml £11.99	No.3 Black £14.99
PG15 Black 29ml £4.99	No.45 Black 45ml £4.99	No.16 Black £10.99
PG1520 Black 19ml £3.99	No.56 Black 24ml £9.99	No.17 Black £9.99
CL1521 B/C/M/Y/GY 9ml £3.99	No.57 Colour 24ml £12.99	No.26 Colour £12.99
PG1525 Black 19ml £3.99	No.58 Photo 24ml £12.99	No.27 Colour £11.99
CL1526 B/C/M/Y/GY 9ml £3.99	No.78 Colour 36ml £9.99	No.31 Photo £9.99
BC124 Black 9ml £2.99	No.88XL B/C/M/Y each £9.99	No.32 Black £9.99
BC124 Colour 16ml £2.99	No.110 Colour 12ml £10.99	No.33 Colour £11.99
PG37 Black 12ml £13.99	No.300XL Black 18ml £14.99	No.34 Black £11.99
PG40 Black 28ml £12.99	No.300XL Colour 18ml £16.99	No.35 Colour £12.99
PG510 Black 11.5ml £13.99	No.336 Black 10ml £10.99	
PG512 Black 18ml £14.99	No.337 Black 21ml £10.99	
CL138 Colour 12ml £12.99	No.338 Black 21ml £10.99	
CL141 Colour 16ml £16.99	No.339 Black 34ml £12.99	
CL151 Colour 24ml £14.99	No.342 Colour 12ml £10.99	
CL512 Colour 11.5ml £15.99	No.343 Colour 21ml £12.99	
CL513 Colour 15ml £16.99	No.348 Colour 21ml £14.99	
	No.350XL Black 30ml £16.99	
	No.351XL Colour 20ml £6.99	
	No.363 Black 20ml £4.99	
	No.363 C/M/Y/CPM each £6.99	
	No.364 Black 10ml £5.99	
	No.364 PB/CMY each £5.99	
Canon Originals	HP Originals	Lexmark Originals
BC13e Black 26ml £10.99	No.21 Black 5ml £11.99	No.1 Colour £16.99
BC16 B/C/M/Y 13ml £9.99	No.22 Colour 5ml £14.99	No.14 Colour £18.99
BC16 B/C/M/Y 13ml £9.99	No.28 All Colours 27ml each £26.99	No.15 Colour £18.99
PG15 Black 29ml £12.99	No.56 Black 19ml £16.99	No.17 Black £13.99
CL18 B/C/M/Y 13ml £11.99	No.57 Colour 17ml £22.99	No.23 Black £16.99
PG17 Clear 19ml £11.99	No.58 Photo 17ml £22.99	No.24 Colour £14.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.100 Grey 15ml £18.99	No.27 Colour £13.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.100 Grey 15ml £18.99	No.28 Black £14.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.300 Black 4ml £10.99	No.29 Colour £15.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.300 Colour 4ml £12.99	No.32 Black £17.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.301 Black 3ml £9.99	No.33 Colour £16.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.301 Colour 3ml £11.99	No.36 Black £18.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.303 Black 11ml £17.99	No.37 Colour £22.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.303 Colour 11ml £17.99	No.44 Black £18.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.338 Black 11ml £17.99	No.44 Black £18.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.339 Black 21ml £24.99	No.100 Cyan / Mag / Yellow £7.99
PG18 B/C/M/Y/CMY 14ml £10.99	No.343 Colour 7ml £18.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.344 Colour 14ml £26.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.350 Black 4.5ml £11.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.351 Colour 3.5ml £13.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.363 Black 6ml £8.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.363 C/M/Y/CPM each £8.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.364 Black 6ml £8.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.364 PB/CMY 3ml each £7.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.801 Black 4ml £11.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.901 Colour 9ml £16.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.920XL Black 49ml £19.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.920XL CMY 6ml each £8.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.940XL Black 49ml £23.99	
PG18 B/C/M/Y/CMY 14ml £10.99	No.940XL CMY 16ml each £15.99	

### Dell Cartridges

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### PHOTOGRAPHIC PAPERS

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As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.	As a PermaJet Premier Stockist, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.	As an Official Fotospeed Stockist, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.
<b>Photo Glossy Paper</b> 200g, A4, 20 <b>+20 FREE</b> £7.99	<b>Sample Pack</b> 25 sheets, 5 different papers! £11.99	<b>Sample Pack</b> 14 sheets, 7 different papers! £9.99
<b>Smooth Gloss</b> 290g, 6x4, 100 sheets £17.99	<b>NEW Ultra Pearl</b> 295g, A4, 25 £12.99	<b>Pigment Friendly Gloss</b> 270g, A4, 50 <b>+15 FREE</b> £19.99
<b>Smooth Gloss</b> 290g, 7x5, 100 sheets £23.99	<b>Digital Gloss or Oyster</b> 271g, 6x4, 50 £7.99	<b>Pigment Friendly Lustre</b> 270g, A4, 50 <b>+15 FREE</b> £19.99
<b>Smooth Gloss</b> 290g, A4, 25 <b>+10 FREE</b> £12.99	<b>Digital Gloss or Oyster</b> 271g, 7x5, 50 £10.99	<b>Pigment Friendly Satin</b> 270g, A4, 50 <b>+15 FREE</b> £19.99
<b>Smooth Gloss</b> 290g, A4, 100 £35.99	<b>Digital Gloss or Oyster</b> 271g, A4, 50 £19.99	<b>Pigment Friendly Matt Duo</b> 200g, A4, 100 £24.99
<b>Smooth Gloss</b> 290g, A3, 25 sheets £27.99	<b>Digital Gloss or Oyster</b> 271g, A3, 25 £21.99	<b>NT Natural Textured</b> 315g, A4, 20 £17.99
<b>Smooth Gloss</b> 290g, A3+, 25 sheets £29.99	<b>Double Sided Oyster</b> 285g, A4, 25 £29.99	<b>NST Natural Soft Textured</b> 315g, A4, 20 £17.99
<b>Smooth Pearl</b> 290g, 6x4, 100 sheets £17.99	<b>Double Sided Oyster</b> 285g, A4, 100 £26.99	<b>HWS High White Smooth</b> 315g, A4, 20 £19.99
<b>Smooth Pearl</b> 290g, 7x5, 100 sheets £23.99	<b>Double Sided Matt</b> 250g, A4, 100 £26.99	<b>NEW Platinum Baryta</b> 300g, A4, 20 £22.99
<b>Smooth Pearl</b> 290g, A4, 25 <b>+10 FREE</b> £12.99	<b>Matt Proofing</b> 160g, A4, 150 £19.99	
<b>Smooth Pearl</b> 290g, A4, 100 £35.99	<b>Matt Plus</b> 240g, A4, 25 £9.99	
<b>Smooth Pearl</b> 290g, A3, 25 sheets £27.99	<b>Fibre Base Gloss</b> 295g, A4, 25 £24.99	
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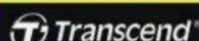


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Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

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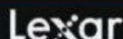
2GB 20MB/s	£14.99	£8.99
4GB 20MB/s	£19.99	£10.99
8GB 20MB/s	£34.99	£16.99
16GB 20MB/s	£49.99	£26.99

**SD Cards**

2GB	£8.99	£3.99
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8GB Class 10	£29.99	£9.99
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**USB Pen Drives**

2GB Transcend	£8.99	£4.69
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8GB Transcend	£19.99	£8.99
16GB Transcend	£34.99	£16.99



**Compact Flash**

8GB 60MB/s	£148.46	£38.99
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**SD Cards**

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16GB Class 10	£130.73	£40.99



**Sandisk Ultra 30MB/s**

4GB 30MB/s	£21.76	£14.99
8GB 30MB/s	£36.12	£23.99
16GB 30MB/s	£70.06	£46.99

**Sandisk Extreme 40&60MB/s**

4GB 40MB/s	£36.34	£21.99
8GB 40MB/s	£67.02	£38.99
16GB 40MB/s	£116.19	£68.99
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**Sandisk Extreme C10: 30MB/s**

4GB 30MB/s	£21.35	£11.99
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16GB 30MB/s	£52.02	£37.99
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**xD Picture Cards**

2GB Olympus	£24.99	£14.99
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## BATTERIES & CHARGERS

**Standard Rechargeables**

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AAA 1450mAh Duracell	£6.99	
AA 2700mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Duracell	£14.99	£9.99

**ReCyko+ Rechargeables**

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

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AA 2050mAh equivalent (4)	£7.99

**Ultimate Lithium**

Eveready Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

**Universal Charger**

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

**Dedicated Charger**

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

**Coin Cells, etc**

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

## BATTERIES

**Camera Batteries**

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL19 for Nikon	£12.99
LI108/128 for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

**Battery Grips**

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£99.99
For Canon 60D	£99.99
For Canon 450D	£69.99
For Canon 500D	£69.99
For Canon 550D	£99.99
For Canon 1000D	£69.99
For Nikon D40/D60	£39.99
For Nikon D80/D90	£99.99
For Nikon D300/D700	£99.99
For Nikon D7000	£99.99

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**P-Type Adapter Rings**

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

**P-Type Holders**

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

**P-Type Bellows Hood**

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£49.99

**P-Type Filter Wallet**

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

**P-Type Neutral Density Filter Kit** £49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-6.8	£9.99
ET-65B Canon 70-300/4.5-6.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

**Screw-Fit Lens Hoods**

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

**Lens Caps**

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

**Bubble Spirit Levels**

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

**Seculine Digital Spirit Level**

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

## CLEANING

**Sensor Cleaning - DRY**

Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Swab	£37.99
SL78S Arctic Butterfly	£69.99

**Sensor Cleaning - WET**

Cleaning Solution (7.5ml)	£15.99
Cleaning Swabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Massive range of cleaning equipment on our website and in stock.



**P-Type Filters (84mm wide)**

Circular Polarizing	£29.99
Infra Red R72	£29.99
ND2	£9.99
ND4	£9.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated NEW	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated NEW	£11.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Starburst x4/6/8, each	£12.99
Close-Up +1/24, each	£12.99
Fog Light/Strong, each	£9.99
Diffuser Light/Strong, each	£9.99
Spot White/Clear, each	£9.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

Many more P-Type filters in stock!

## SCREW-TYPE FILTERS



**Japanese Optical Glass Filters**  
Coated to reduce lens flare and reflections.

**UV / Haze Filters**

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

**Skylight Filters**

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

**Close Up Filter Sets**

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

**Lens Converters**

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

**Starburst Filters**

These add a dramatic star cross flare to bright light sources, such as street lights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

**Light Craft Workshop Filters**

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

**FaderND MkII (2-8 stop)**

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

**ND500MC (fixed 9 stop)**

58mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

**Stepping Rings**

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

## MACRO PHOTOGRAPHY

**Reversing Rings - £12.99**

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.





# Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



## CAMERA BAGS

**thinkTANK** photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

<b>Retrospective 20</b> £128	<b>Sling-O-Matic 20</b> £126	<b>Digital Holster 50 V2.0</b> £66
<b>Airport International V2.0</b> £258	<b>Streetwalker</b> £109	<b>Urban Disguise 50 V2.0</b> £141

**Billingham**

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

<b>The Hadley Pro</b> £149.99	<b>The 5 Series</b> A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.
<b>More Billingham Bags</b>	<b>The 07 Range</b> New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.
<b>NEW Billingham f2.8</b> £139.99 <b>NEW Billingham f1.4</b> £156.99 <b>The Hadley Digital</b> £99.99 <b>The Packington</b> £224.99 <b>The Classic 550</b> £474.99	<b>Billingham 225</b> £229.99 <b>Billingham 335</b> £239.99 <b>Billingham 445</b> £259.99 <b>Billingham 555</b> £289.99
<b>Billingham Accessories</b>	<b>Superflex Inserts (all)</b> £12.99 <b>Shoulder Pads</b> £17.99 <b>Tripod Straps</b> £15.99

<b>Kata 3N1-10</b> External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £64.99	<b>Kata 3N1-20</b> External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £74.99
<b>Kata 3N1-30</b> External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £84.99	<b>Kata 3N1-33</b> £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being an '15' laptop compartment. See website for details.

**IMPROVED - Kata DPS Digital Rucksack**  
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

<b>DR-465i</b> £59.99	<b>DR-466i</b> £64.99	<b>DR-467i</b> £69.99
<b>DC Shoulder Bags</b> A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.	<b>DL10 Grip Hostler</b> £21.99 <b>DL12 Grip Hostler</b> £25.99 <b>DL14 Grip Hostler</b> £31.99 <b>DL16 Grip Hostler</b> £49.99 <b>DL18 Grip Hostler</b> £59.99 <b>CS15 Camera Satchel</b> £89.99 <b>CS17 Camera Satchel</b> £99.99 <b>PR420 Press Reporter Bag</b> £109.99 <b>PR460 Press Reporter Bag</b> £149.99 <b>DL210 Bumblebee Backpack</b> £94.99 <b>PL74 FlyBy Rolling Bag</b> £219.99	<b>Insertrolley</b> Compatible with many Kata bags £52

## RAIN COVERS

<b>OpTech Rainsleeve</b> Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack. <b>Standard</b> £5.99 <b>Flash</b> £7.99	<b>Kata Elements Covers</b> Protect your camera against the elements! <b>E690 Small</b> £36.99 <b>E702 Large</b> £51.99	<b>Think Tank Hydrophobia</b> The ultimate protection from the weather! <b>70-200</b> £109.00 <b>70-200 Flash</b> £114.00 <b>300-600</b> £118.00
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**2010 TIPA**

**VANGUARD**

<b>Vanguard UP-Rise Messengers</b> A brand new range of innovative shoulder bags. Concise design, quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size! <b>UP-Rise 28 Messenger</b> £49.99 <b>UP-Rise 33 Messenger</b> £59.99 <b>UP-Rise 38 Messenger</b> £69.99	<b>Vanguard Outlawz Pro Zoomsters</b> A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips. <b>Outlawz 16Z</b> £49.99 <b>Outlawz 17Z</b> £59.99
<b>Vanguard UP-Rise Range</b> Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical. <b>UP-Rise 14Z Zoomster</b> £29.99 <b>UP-Rise 15Z Zoomster</b> £34.99 <b>UP-Rise 34 Slingbag</b> £49.99 <b>UP-Rise 43 Slingbag</b> £59.99 <b>UP-Rise 45 Backpack</b> £69.99 <b>UP-Rise 46 Backpack</b> £84.99 <b>UP-Rise 48 Backpack</b> £94.99	<b>Vanguard Adaptor Backpacks</b> Versatile backpack that converts to slingbag for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back. <b>Adaptor 41</b> £59.99 <b>Adaptor 46</b> £69.99 <b>Adaptor 48</b> £79.99

**tamrac**

<b>Expedition Backpack</b> Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible. <b>Expedition 4X</b> £89.99 <b>Expedition 5X</b> £104.99 <b>Expedition 6X</b> £119.99 <b>Expedition 7X</b> £149.99 <b>Expedition 8X</b> £169.99 <b>Expedition 9X</b> £189.99	<b>Velocity Sling</b> A unique design of sling backpack, that opens away from your body for even faster access to your gear! <b>Velocity 6X</b> £29.99 <b>Velocity 7X</b> £39.99 <b>Velocity 8X</b> £44.99 <b>Velocity 9X</b> £49.99 <b>Velocity 10X</b> £59.99
<b>Aero Speed Pack</b> Dual access, dual compartment photo backpacks, with front and side openings. <b>SpeedPack 75</b> £62.99 <b>SpeedPack 85</b> £82.99	<b>Modular Accessory System</b> The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags. <b>Water Bottle With Holder</b> £12.99 <b>Lens Case Pro 50</b> £11.99 <b>Lens Case Pro 100</b> £12.99 <b>Lens Case Pro 200</b> £13.99 <b>Flash Case Medium</b> £10.99 <b>Flash Case Large</b> £11.99 <b>Rain Cover Medium</b> £19.99 <b>Rain Cover Large</b> £23.99 <b>MAS Belt Medium</b> £19.99

## LIGHT METERS

<b>SEKONIC</b> <b>L758DR DigitalMaster</b> £439.99 <b>L398A Deluxe III</b> £134.99	<b>L208 TwinMaster</b> Analogue, incident and reflected, ambient light only. £74.99
<b>RT-32 Radio Trigger Module</b> £89.99 <b>Grey Card</b> £27.99 <b>Profile Target SEPT2</b> £129.99	<b>L308S FlashMate</b> Digital, incident and reflected, ambient and flash light. £149.99

<b>GOSSEN</b> <b>Gossen DigiSix</b> £119.95 <b>Gossen DigiFlash</b> £139.95	<b>Gossen DigiPro F</b> Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head. <b>WAS £199.95</b> <b>£169.95</b>
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## FLASH TRIGGERS

<b>Hahnel Combi TF</b> Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available. <b>Receiver &amp; Transmitter Extra Receivers</b> £49.99 <b>£34.99</b>	<b>Yongnuo CTR-301P</b> Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels. <b>Receiver &amp; Transmitter Extra Receivers</b> £29.99 <b>£19.99</b>
<b>JJC JF Flash Trigger</b> Radio flash trigger, 433MHz, 20m range, 4 ch. <b>Receiver &amp; Transmitter Extra Receivers</b> £24.99 <b>£14.99</b>	<b>Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560</b> also available soon! <b>Please check website...</b>

<b>PocketWizard</b> Full range of Pocket Wizard cables stocked. <b>2x Plus II</b> £384 <b>£299</b>	<b>1x MiniTT1 2x FlexTT5</b> <b>£699</b> <b>£499</b>
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**Nissin**

**12 free Energizer batteries with every Nissin Flashgun**  
**Nissin Di866 Speedlite**  
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a second, 60m in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading images.  
**£239.99** **£199.99**

**Nissin Di622 MkII Speedlite**  
MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Inbuilt specification including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.  
**£149.99** **£129.99**

**Nissin Di466 Speedlite**  
An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit.  
**£92.99** **£79.99**

**Metz**

**12 free Energizer batteries with every Metz Flashgun**  
**NEW METZ RANGE**  
**Metz 24 AF-1** £59.99  
**Metz 36 AF-5** £79.99  
**Metz 44 AF-1** £149.99  
**Metz 50 AF-1** £189.99  
**Metz 58 AF-2** £299.99  
Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

**Marumi DRF14 Ring Flash**  
The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.  
**£119.99**

**TTL Flash Cord Coiled** £24.99  
**TTL Flash Cord Straight** £29.99  
Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

## FLASH DIFFUSERS

<b>Bounce Flash Diffuser</b> These popular, simple open plastic diffusers slip it onto the front of your flash gun, creating a diffused area bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range. <b>Canon 270EX / 380EX / 420EX</b> <b>Canon 430EX / 430EX II / 550EX</b> <b>Canon 580EX / 580EX II</b> <b>Nikon SB600 / SB800 / SB900</b> <b>Nikon SB24 / SB25 / SB26 / SB28</b> <b>Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1</b> <b>Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ</b> <b>£10.99</b>	<b>Inverted Dome Pro Flash Diffuser Set</b> Comprising a clear vinyl dome that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes: <b>Size 1:</b> 62-65 x 39-42mm Canon SB600, SB800, etc. <b>Size 2:</b> 64-68 x 35-38mm Canon 420EX, 430EX, etc. <b>Size 3:</b> 68-72 x 46-49mm Nikon SB26, 27, 28, etc. <b>Size 4:</b> 73-77 x 46-49mm Canon 550EX, 580EX, etc. <b>£29.99</b>
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<b>FlashRight</b> ColorRight's new 'super diffuser' for hotshoe flashguns. <b>£89.99</b>	<b>ColorRight PRO</b> The ultimate white balance filter! Available in two versions - Neutral and Portrait. <b>£104.99</b>
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## STUDIO ACCESSORIES

<b>Westcott Apollos and Halos</b> The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle. <b>Mini Apollo</b> £59.99 <b>28" Apollo</b> £99.99 <b>45" Halo</b> £104.99	<b>Westcott Umbrellas</b> Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5". <b>43" Umbrella Soft Silver</b> £18.99 <b>43" Umbrella White</b> £18.99 <b>43" Umbrella White/Black</b> £21.99	
<b>Westcott 28" Apollo Flash Kit</b> Including shoe mount, 28" Apollo and light stand. <b>£119.99</b>	<b>Westcott Umbrella Flash Kit</b> Including shoe mount, umbrella and light stand. <b>£64.99</b>	<b>Westcott 5-in-1 Reflector Kit</b> Including reflector, reflector holder, and light stand. <b>£74.99</b>
<b>Lastolite Ezybox Hotshoe</b> Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case. <b>22cm Ezybox Hotshoe</b> <b>NEW £44.99</b> <b>38cm Ezybox Hotshoe</b> £84.99 <b>38cm Ezybox Hotshoe Kit</b> £156.99 <b>54cm Ezybox Hotshoe</b> £102.99 <b>54cm Ezybox Hotshoe Kit</b> £174.99 <b>76cm Ezybox Hotshoe</b> £119.99 <b>76cm Ezybox Hotshoe Kit</b> £192.99	<b>Lastolite Flashgun TiltHeads</b> These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand. <b>TiltHead For Single Flashgun</b> £16.99 <b>TiltHead Umbrella Kit</b> £89.99	<b>Colour Balance and Exposure Control</b> Handy pop-up colour balance and exposure control grey/white cards. <b>EzyBalance 30cm</b> £17.99 <b>EzyBalance 50cm</b> £29.99 <i>Full Lastolite range available.</i>



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB  
01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



# Premier

Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

## CAMERA STRAPS

### «BLACKRAPID»

#### The world's fastest camera straps

Camera Straps	
RS-4 Classic	£49.99
RS-5 Cargo	£59.99
RS-7 Curve	£49.99
RS-W1 Womens	£49.99
RS-SPORT2	£59.99
RS-DR2 Double	£99.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£34.99
SnapR-35 Large	£39.99

RS-7 RS-W1 SnapR

### SUN SNIPER

Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99

### OP TECH USA

#### The World's best-selling SLR straps

OPTech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps		System Connectors	
Wrist Strap	£11.99	Adapt-its (4)	£4.99
Classic Strap	£16.99	Extensions (2)	£6.99
Super Classic	£19.99	ProLoop (2)	£6.99
Pro 3/8 Strap	£17.99	ProLoop (2)	£9.99
Pro Loop Strap	£18.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

### SPIDER CAMERA HOLSTER

#### From hip to hand in a flash...

Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

## SHUTTER RELEASES

### Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

### Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

**hähnel**  
RRP: £89.99  
SPECIAL OFFER - SAVE £20  
**£69.99**

**hähnel**  
RRP: £69.99  
SPECIAL OFFER - SAVE £20  
**£49.99**

**hähnel**  
RRP: £29.99  
SPECIAL OFFER - SAVE £10  
**£19.99**

## TRIPODS, MONOPODS & HEADS

### Manfrotto

#### HALF PRICE HEADS!

190XPROB Tripod + HALF PRICE 496RC2	£142.48
190XPROB Tripod + HALF PRICE 804RC2	£144.98
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FREE Manfrotto Backpack with every 304RC2 tripod kit

### Manfrotto 324RC2

FREE HEADS!  
FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre Pro tripod!

#### MANFROTTO PRO TRIPODS

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£114.99	£129.99
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm
£229.99	£259.99
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm
£239.99	£269.99

#### MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
£29.99	£34.99	£143.99
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 10.0kg Folded: 67cm Height: 161cm
£35.99	£47.99	£49.99

#### MANFROTTO PRO HEADS

<b>492 Ball Head</b> non quick-release 1/4" thread Weight: 0.12kg Load: 2.0kg <b>£31.99</b> 	<b>234 Tilt Head</b> Ideal for monopods Weight: 0.27kg Load: 2.5kg <b>£14.99</b> 	<b>234RC Tilt Head</b> with RC2 quick release Weight: 0.27kg Load: 2.5kg <b>£26.99</b> 
<b>494 RC2 Ball Head</b> with RC2 quick release Weight: 0.32kg Load: 4.0kg <b>£46.99</b> 	<b>496 RC2 Ball Head</b> with RC2 quick release Weight: 0.46kg Load: 6.0kg <b>£54.99</b> 	<b>498 RC2 Ball Head</b> with RC2 q/release Weight: 0.67kg Load: 8.0kg <b>£84.99</b> 
<b>324RC2 Grip Action Ball Head</b> with RC2 q/r Weight: 0.4kg Load: 3.5kg <b>£99.99</b> 	<b>NEW MH054-Q2 Magnesium Ball Head</b> with RC2 q/r Weight: 0.6kg Load: 10.0kg <b>£149.99</b> 	<b>468MG RC2 Hydrostatic Ball Head</b> magnesium, with RC2 q/r Weight: 0.65kg Load: 10.0kg <b>£199.99</b> 
<b>804 RC2 Pan / Tilt</b> with RC2 quick release Weight: 0.79kg Load: 4.0kg <b>£59.99</b> 	<b>808 RC4 Pan / Tilt</b> with RC4 quick release Weight: 1.42kg Load: 8.0kg <b>£104.99</b> 	<b>410 Geared Head</b> with RC4 quick release Weight: 1.22kg Load: 5.0kg <b>£149.99</b> 
<b>056 3D Head</b> non quick-release 1/4" thread Weight: 0.50kg Load: 3.0kg <b>£29.99</b> 	<b>460MG 3D Head</b> magnesium, with RC2 q/release Weight: 0.43kg Load: 3.0kg <b>£69.99</b> 	<p>This is just a small selection of the <b>MANFROTTO</b> range now available to try in our showroom in Leamington Spa</p>

### VANGUARD

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AltaPRO 283CT Tripod + HALF PRICE GH100	£294.98

### Vanguard Alta+ 263AP

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Alta+ 263AP Tripod including PH32 Three Way Head

#### VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 2.10kg Load: 8.0kg Folded: 64cm Height: 155cm
£119.99	£129.99
PRO 253CT	PRO 254CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 1.57kg Load: 7.0kg Folded: 53cm Height: 155cm
£224.99	£244.99
PRO 283CT	PRO 284CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm	Weight: 1.73kg Load: 8.0kg Folded: 64cm Height: 160cm
£249.99	£269.99

#### VANGUARD PRO MONOPODS

AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51cm Height: 158cm	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm	Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm
£39.99	£46.99	£99.99

#### VANGUARD PRO HEADS

SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg £39.99	Weight: 0.25kg Load: 6.0kg £49.99	Weight: 0.39kg Load: 10.0kg £59.99
PH22 Pan / Tilt	PH32 Pan / Tilt	GH100 Pistol Grip
3-way fluid head, magnesium, spirit level, quick release	3-way fluid head, magnesium, spirit level, quick release	New for 2011, award-winning pistol grip ball head
Weight: 0.34kg Load: 3.0kg £39.99	Weight: 0.42kg Load: 5.0kg £69.99	Weight: 0.75kg Load: 6.0kg £89.99

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

### KOOD

A284 Tripod	C2504 Monopod	BH02 Ball Head	BH05 Ball Head	BH22 Ball Head
Aluminium 4-section	Carbon Fibre 4-section	Quick release plate, spirit level, 360 degree rotation, dual control knobs	Weight: 0.42kg Load: 12.0kg	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm	Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm	Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg	Weight: 0.4kg Load: 8.0kg
£73.99	£66.99	£29.99	£29.99	£31.99
BH08 Ball Head	BH25 Ball Head	BH28 Ball Head	BH40 Ball Head	BH40 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg
£37.99	£37.99	£45.99	£45.99	£45.99

### hähnel

Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH50 alloy ball head, and carrying case.	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm	Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm
£39.99	£49.99	£59.99
BH30 Ball Head	BH40 Ball Head	BH40 Ball Head
Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg
£24.99	£24.99	£29.99

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- ▶ WG-2 GPS features Geo-tagging function

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Lens sold  
separately

NEW!!

- ▶ 18.1 MP full frame CMOS sensor
- ▶ Up to 12fps 14fps High speed mode
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ 100,000 pixel RGB AE metering
- ▶ Full HD 1080p EOS movie
- ▶ Dual "DIGIC 5+" processors
- ▶ Clear View II 3.2" 1,040k LCD
- ▶ Ethernet port

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## Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£309.00** EOS 1100D + 18-55 IS II **£394.99**

## Canon EOS 550D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 3.7fps shooting
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" LCD Screen



EOS 550D Body Only **£469.00** EOS 550D + 18-55 IS II **£579.95**

## Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



EOS 600D Body Only **£549.99** EOS 600D + 18-55 IS II **£619.99**

## Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen



EOS 60D Body Only **£784.99** EOS 60D + 18-55 IS II **£889.99**

## Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,119.00** EOS 7D + 18-135 IS **£1,478.99**

## Canon EOS 5D Mark II

- ▶ 21.1MP full frame sensor
- ▶ ISO range: 100 - 25,600
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" LCD with Live View



EOS 5D Mark II Body Only **£1,669.00** EOS 5D Mark II + 24-105 L **£2,258.00**

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24mm f/1.4L Mk II USM	<b>£1,323.00</b>	300mm f/2.8L USM IS II	<b>£5,498.00</b>	EF-S 18-135mm IS (Unboxed)	<b>£259.99</b>
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28mm f/2.8	<b>£165.99</b>	400mm f/5.6L USM	<b>£1,099.99</b>	24-105mm f/4.0L IS USM	<b>£909.99</b>
28mm f/2.8 IS USM NEW	See Web	500mm f/4.0L USM IS II	<b>£8,489.00</b>	24-105mm IS (White Box)	<b>£799.99</b>
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35mm f/2.0	<b>£219.99</b>	800mm f/5.6L IS USM	<b>£9,699.99</b>	28-300mm f/3.5-5.6L IS USM	<b>£2,184.99</b>
50mm f/1.2 L USM	<b>£1,269.00</b>	TSE 17mm f/4.0L	<b>£1,849.99</b>	EF-S 55-250mm f/4-5.6 IS	<b>£164.99</b>
50mm f/1.4 USM	<b>£299.99</b>	TSE 24mm f/3.5L II	<b>£1,699.99</b>	EF-S 55-250mm f/4-5.6 IS II	<b>£179.99</b>
50mm f/1.8 II	<b>£88.99</b>	TSE 45mm f/2.8	<b>£1,118.99</b>	70-200mm f/2.8L IS II USM	<b>£1,899.99</b>
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EF-S 60mm f/2.8 Macro	<b>£344.99</b>	8-15mm f/4L Fisheye USM	<b>£1,149.00</b>	70-200mm f/4.0L IS USM	<b>£969.99</b>
MP-E 65mm f/2.8	<b>£849.99</b>	EF-S 10-22mm f/3.5-4.5 USM	<b>£617.00</b>	70-200mm f/4.0L USM	<b>£529.99</b>
85mm f/1.2L II USM	<b>£1,699.00</b>	EF-S 15-85mm f/3.5-5.6 IS USM	<b>£589.99</b>	70-300mm f/4.0-5.6 IS USM	<b>£399.99</b>
85mm f/1.8 USM	<b>£311.99</b>	EF-S 15-85mm IS (Unboxed)	<b>£580.00</b>	70-300mm f/4.0-5.6L IS USM	<b>£1,089.00</b>
100mm f/2 USM	<b>£380.99</b>	16-35mm f/2.8L II USM	<b>£1,159.99</b>	75-300mm f/4.0-5.6 IS USM	<b>£1,139.99</b>
100mm f/2.8 USM Macro	<b>£429.00</b>	17-40mm f/4.0L USM	<b>£614.00</b>	75-300mm f/4.0-5.6 Mk III	<b>£199.99</b>
100mm f/2.8L Macro IS USM	<b>£689.99</b>	EF-S 17-55mm f/2.8 IS USM	<b>£789.99</b>	75-300mm f/4.0-5.6 USM III	<b>£241.99</b>
135mm f/2.0L USM	<b>£899.00</b>	EF-S 17-85mm f/4.0-5.6 IS USM	<b>£319.99</b>	100-400mm f/4.5-5.6L USM IS	<b>£1,269.99</b>
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- ▶ High ISO (100-6400)
- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight



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## D4

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## Nikon D90

- ▶ 12.3 Megapixel CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 4.5 fps continuous shooting
- ▶ Compact & Lightweight



D90 Body Only **£549.99** D90 + 18-105 VR **£734.99**

## Nikon V1

- ▶ 10.1 Megapixel CMOS sensor
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- ▶ Motion Snapshot



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## Nikon D300s

- ▶ 12.3 Megapixel CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 7 fps continuous shooting
- ▶ Durable, magnesium alloy body



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AF-D 16mm f/2.8 Fisheye	<b>£613.99</b>	PC-E 85mm f/2.8D ED	<b>£1,399.99</b>	AF-S 18-55mm f/3.5-5.6G VR	<b>£125.00</b>
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AF-S 40mm f/2.8G ED Micro	<b>£219.00</b>	AF-S 500mm f/4G ED VR	<b>£5,869.99</b>	AF-S 70-200mm f/2.8 VR II	<b>£1,599.99</b>
PC-E 45mm f/2.8D ED Micro	<b>£1,419.99</b>	AF-S 600mm f/4G ED VR	<b>£7,199.99</b>	AF-S 70-300mm f/4.5-5.6G VR	<b>£428.99</b>
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AF-D 85mm f/1.8D	<b>£314.99</b>	AF-S 17-35mm f/2.8 IF-ED	<b>£1,469.99</b>		

## SONY Alpha a65

- ▶ 24.3 Effective Megapixels
- ▶ Translucent Mirror Technology
- ▶ High Speed Capture (10fps)
- ▶ Full HD Movie
- ▶ Ultra-fast shutter lag



A65 Body Only **£649.00** A65 + 18-55mm **£749.00**

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- ▶ Translucent Mirror Technology
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## SONY NEX-5N

- ▶ 16.1 Effective Megapixels
- ▶ Slim, light and compact
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- ▶ Full HD Movie
- ▶ 3.0" Tilt-angle LCD Screen



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- ▶ 16.2 Effective Megapixels
- ▶ Stylish & simple to use
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- ▶ 3D Sweep Panorama



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## Panasonic DMC-GX1

- ▶ 16.0 Megapixels
- ▶ 1920 x 1080 Full-HD High
- ▶ Quality Video Recording
- ▶ Advanced AF System
- ▶ Easy Manual Control
- ▶ Stylish Classic Design

The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.



## OLYMPUS OM-D E-M5

- ▶ 16.1 Megapixels
- ▶ Innovative electronic viewfinder
- ▶ 9 fps sequential shooting
- ▶ Dust- & splashproof
- ▶ Magnesium alloy body
- ▶ 3.0" tilting OLED monitor

Cutting-edge yet nostalgic in appearance, the Olympus E-M5 takes all the past engineering expertise of the Micro Four Thirds standard and overhauls it with enhanced features and innovations on the inside.



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- ▶ Touch-screen Operation
- ▶ HD Movie (720p)
- ▶ 3.0" Free-angle LCD Screen
- ▶ My Colour Mode



## Panasonic DMC-GF3

- ▶ 13.06 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced IA (Intelligent Auto)



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## Panasonic DMC-G3

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Touch-Screen
- ▶ IA Plus for Easy Manual Adjustment



## Panasonic DMC-GH2

- ▶ 16.05 Megapixels
- ▶ 5fps - Up to 40fps in 4MP Mode
- ▶ 1920 x 1080 50i Full-HD Movies
- ▶ 3.0" LCD Touch-Screen
- ▶ 3D Shooting Compatible



G3 +14-42mm **£449.99** GF3 Twin Lens Kit **£679.98**

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Slim travel camera with 20x Optical Zoom, Full HD Movie, GPS and 3D Photo Mode.



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- ▶ Full HD Movie
- ▶ 6 Creative Art Filters
- ▶ Metal Body
- ▶ 3.0" LCD Screen



## OLYMPUS E-PL3

- ▶ 12.3 MP CMOS sensor
- ▶ Full HD Movie
- ▶ 6 Creative Art Filters
- ▶ Metal Body
- ▶ 3.0" Tilt LCD



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15mm f/3.5 Macro	<b>£199.99</b>	14-35mm f/2.0 ED SWD	<b>£1,799.00</b>	12mm f/2.0	<b>£599.99</b>
30mm f/2.0 ED Macro	<b>£569.00</b>	14-54mm f/2.8-3.5 II	<b>£549.00</b>	17mm f/2.8	<b>£249.99</b>
150mm f/2.0 ED	<b>£1,999.00</b>	18-180mm f/3.5-6.3	<b>£419.00</b>	45mm f/1.8	<b>See Web</b>
300mm f/2.8 ED	<b>£5,799.00</b>	35-100mm f/2.0	<b>£1,999.00</b>	9-18mm f/4-5.6	<b>£499.99</b>
7-14mm f/4	<b>£1,449.00</b>	40-150mm ED (Unboxed)	<b>£149.00</b>	14-150mm f/4.0-5.6 ED	<b>£499.99</b>
9-18mm f/4.0-5.6	<b>£479.00</b>	40-150mm f/4.0-5.6 ED II	<b>£244.99</b>	14-42mm f/3.5-5.6 II	<b>£249.99</b>
11-22mm f/2.8-3.5	<b>£719.00</b>	50-200mm f/2.8-3.5 ED SWD	<b>£979.00</b>	40-150mm f/4.0-5.6	<b>See Web</b>
12-60mm f/2.8-4.0 ED SWD	<b>£899.00</b>	70-300mm f/4.0-5.6 ED	<b>£309.99</b>	75-300mm f/4.8-6.7	<b>£599.00</b>

## SAMSUNG NX11

- ▶ 14.6 Megapixel APS-C Sensor
- ▶ New Grip Design
- ▶ Interchangeable Lens System
- ▶ 3.0" AMOLED Screen
- ▶ 720p HD Video Mode
- ▶ Fast AF

Create stunning images easily with the NX11. Featuring the i-Function lens - which lets you intuitively control complex manual settings - it comes with new features like Panorama Mode and Sound Picture. You can capture everything from sweeping landscapes to the chirping of birds in the background.



NX11 Body Only **£239.00** NX11 +18-55mm **£359.00** NX11 Body Only **£489.00** Visit us instore or online for even more NX11 offers

## SAMSUNG NX200

- ▶ 20.3 Megapixel APS-C Sensor
- ▶ High Speed Capture (7fps)
- ▶ Wide range ISO (100 - 12800)
- ▶ 1080 30p Full HD Movie
- ▶ i-Function 2.0
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TAM 18-25 F3.5/6.3	£199	M6 blk ERG	£699
TAM 28-75 F2.8 X Di	£249	50 F2 blk	£69
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TAM 28-300 F2.8 Di	£169	<b>LEICA SLR USED</b>	
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TOK 12-24 F4 ATX II	£399	<b>MINI SLR USED</b>	
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LC-4 set	£149-£199	+ plain prism	£499
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F1 NAE body early	£199	645 Pro SLX inc 2x RFH	£499
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35 F2	£169	+ speed grip	£299
50 F3.5/5.4	£39	45 F2.8 N M - Box	

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# NEW!! Nikon D800

- 36.3 effective megapixel, full-frame sensor.
- EXPEED 3 (14-bit A/D conversion) processor.
- Shoot 1080p HD video in FX & DX modes. You can now shoot broadcast quality video and record uncompressed movies to an external recorder.
- ISO Range 100-6,400 (extendable from 50 - 25,600).
- 30 to 1/8000 sec. plus bulb shutter speeds.
- Multi-CAM 3500FX; TTL phase-detection AF.
- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes.
- 86,400-pixel RGB sensor metering.
- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%).
- Advanced active D Lighting.
- Manual pop-up flash; GN 12 (ISO 100, m); iTTL flash control; 24mm field of view coverage.
- Twin card slots - one Compact Flash and one SD.

Sharper images, greater detail and incredible resolution – capture the big picture with the new Nikon D800. With a stunning 36.3 Megapixel full-frame CMOS sensor, 51-point auto-focus system and the ability to shoot full 1080p HD broadcast quality video, the Nikon D800 takes your photography to the next level.

**D800 Body £2399 Preorder NOW!**

**D800E without low pass filter Body £2689**



# Nikon D4

- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
- 91,000 pixel sensor for metering, white balance, flash exposure, face detection and active d-lighting.
- ISO Range 100-12,800 (extendable from 50 - 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
- Twin card slots - one Compact Flash and one XQD.

The D4 offers wireless LAN support, using the new WT-5 wireless transmitter, which features both HTTP and FTP connection modes, as well as an ethernet port. Photographers will be able to apply IPTC information in-camera. There are 14 available fields and 10 presets, saving an enormous amount of time.



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# WANTED NOW!

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ALL L series lenses especially 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

**NIKON** D3S, D3X, D3, D2X, D300/D300S, D200, D7000, D90, D80 etc, ALL lenses especially  
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exceptional 4x zoom lens  
the PowerShot G1 X  
gives you SLR-levels of  
control and image quality  
in a compact camera body.

#### Features

- Large 14.3 MP CMOS, DIGIC 5, HS System
- Compact 4x zoom; Intelligent IS
- 7.5 cm (3.0") vari-angle LCD; OVF
- Full Manual, RAW, DPP
- Full HD, HDMI
- High-speed Burst HQ
- Smart Auto
- Extensive accessories
- HDR mode and ND filter



### EOS 1DX

The EOS-1D X combines speed with  
great image quality, to create the  
next generation camera for  
professionals. Full frame  
18 megapixel sensor with  
dual "DIGIC 5+"  
processors sets the  
standard, and up to 12  
frames per second  
shooting takes it beyond.

#### Features

- 18.1 MP full frame CMOS sensor
- Up to 12fps plus 14fps High speed mode
- 100-51200 ISO, up to H:204800
- 61 point AF system
- 100,000 pixel RGB AE metering
- Full HD 1080p EOS movie
- Dual "DIGIC 5+" processors
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Sigma 70-300mm F4.5-6.7 Apo	Mint-£79				
Sigma 70-300mm F4.5-6.7 Apo DG	E++ £39				
Sigma 70-300mm F4.5-6.7 Apo Macro Super	E++ £109				
Sigma 70-300mm F4.5-6.7 DL Macro	E++ £109				
Sigma 80-400mm F4.5-5.6 Apo DG OS	E++ £499				
Sigma 120-300mm F2.8 EX HSM APO DG E	E++ £1,199				
Sigma 170-500mm F5-6.3 Apo	E++ £349				
Tamron 18-250mm F3.5-6.3 Di II	E++ £179				
Tamron 20-40mm F2.7-3.5 SP Asph	Unused £229				
Tamron 28-75mm F2.8 XR Di	E++ £239-£249				
Tamron 28-300mm F3.5-6.3 XR	Unused £199				
Tamron 28-300mm F3.5-6.3 XR Di	E++ £159-£199				
Tamron 28-300mm F3.5-6.3 XR Di VC	E++ £299				
Tamron 90mm F2.8 SP Di Macro	E++ £229				
Tokina 12-24mm F4 AF PRO DX ATX Mxii	Mint-£429				
Tokina 16-50mm F2.8 ATX Pro DX	Mint-£249				
Tokina 20-35mm F2.8 ATX Pro DX	E++ £249				
Tokina 24-200mm F3.5-5.6 ATX	Unused £129				
Tokina 28-70mm F2.8 ATX	E++ £189				
Vivitar 28-70mm F2.8 Series 1	Unused £149				
Tokina 28-80mm F2.8 ATX Pro	Exc £179				
Tokina 35-300mm F4.5-6.7	Unused £99				
Tokina 80-400mm F4.5-5.6 ATX	E+/Mint-£199-£249				

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645 + 45-85mm	E++ £469
45mm F2.8 A	E++ £229
45-85mm F2.8 A	E+/E++ £549-£599
55mm F2.8 A	E++ £225
55-110mm F3.6 FA	Mint-£699
60-160mm F4.5 A	E+/E++ £299-£399
80-160mm F4.5 FA	E++ £699
150mm F3.5 A	Unknown/E++ £199-£229
150mm F2.8 A	E++ £49-£79
220 Insert	E+/E++ £30-£59

## Pentax 67 Series

67i Body Only	Exc £450
35mm F4.5 Fisheye Takumar	E++ £650
50mm F3.5 Takumar	E++ £199
55mm F4 SMC	E+/E++ £259-£299
75mm F4.5 Shift	Exc £329
75mm F4.5 Takumar	E++ £129-£149
105mm F2.2	Exc/E++ £399-£199
135mm F4 Macro Takumar	Exc/E++ £149-£159
150mm F2.8 Takumar	As Seen £79
165mm F2.8	As Seen/E++ £399-£199
200mm F4	E+/E++ £139-£199
200mm F4 Takumar	E+/E++ £119-£199
300mm F4	E+/E++ £199-£349
300mm F4 Takumar	As Seen/E++ £199-£349
80mm F5.6	E++ £699-£1,399
16x2x Rear Converter	E++ £49-£79
Vivitar 2x Converter	E+/E++ £49-£79
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Extension Tube 2	E++ £35
Extension Tube 3	E+/E++ £65-£75
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MZ-S Body Only	Mint-£299
21-P Body Only	E++ £79-£99
21 Body Only	E+/E++ £59-£69
MZ-S + 35-80mm	E++ £79
MZ-S + 35-105mm	E++ £79
SPH + 35-105mm	E++ £79
SPH Body Only	E++ £39
SPH Body Only	As Seen £39
SF7 + 28-80mm	E++ £39
MZM + 35-80mm	E+/E++ £59
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MX Chrome + 50mm F1.7	E++ £129
MX Chrome Body Only	E++ £99-£109
KM Chrome + 50mm F1.8 SMC	E++ £99
K1000 Chrome Body Only	As Seen £49
Super A Body + Digital Data	E++ £109
Super A Body Only	E+/E++ £79-£89
Program A Body Only	E++ £59-£69
P30T + 50mm F2	E++ £49
P30T Body Only	E++ £39
ME-Super Black + 50mm F2	E++ £59
ME Chrome Body Only	E++ £49
MS Chrome Body Only	E++ £39
MV1 Black Body Only	E+/E++ £39-£49
A3 Body Only	E++ £39-£49
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28-50mm F3.5-4.5 SMC M	E+/E++ £49-£75
28-80mm F3.5-4.5 A	E++ £49
35-70mm F2.8-3.5 SMC A	As Seen £39
35-70mm F2.8-3.5 SMC M	E++ £89
35-70mm F3.5-4.5 SMC A	E++ £59
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40mm F2.8 SMC M	E++ £79-£99
40-80mm F2.8-4 SMC M	E+/E++ £39-£69
50mm F1.7 SMC A	E++ £79
50mm F4 SMC M Macro	E++ £129-£149
55mm F1.8 SMC PK	E++ £49
70-210mm F4 SMC A	E++ £69
80-200mm F4.5 SMC M	E++ £35
100mm F2.8 SMC M	E++ £39
300mm F4 SMC PK	E++ £185
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MX Windor	E++ £39
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Winder MEII	E+/E++ £25-£29
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AF200SA Flash	E++ £25
AF220T Flash	E++ £19-£29
AF240Z Flash	E++ £35
AF260SA Flash	E++ £15-£29
AF280T Flash	E++ £49
AF400T Flash	E++ £175

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6006 Mk1 Complete	E+/E++ £369-£399
SLX Mk1 Complete	As Seen/E++ £299
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150mm F4 HFT	E++ £149-£249
150mm F4 P0	E+/E++ £149-£199
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120 Magazine (6045) 6008	E++ £199
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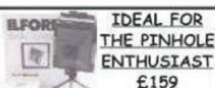
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100mm f4.5 Canon FD	£199
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EOS 40D Body	Exc++	€439	(£364)
EOS 40D Body inc spare battery	Boxed	€465	(£386)
70-300mm IS USM inc hood	Mint-	€415	(£345)
17-85mm IS USM EF-S	Mint	€289	(£240)
17-85mm IS USM EF-S inc hood	Mint	€299	(£248)
10-22mm EF-S	Exc++	€649	(£539)
24-85mm F3.5-4.5	Exc++	€229	(£190)
70-200mm F2.8L IS	Exc	€1075	(£892)
70-200mm F2.8L IS	Exc++	€1275	(£1058)
18-200mm EF-S IS	As New	€419	(£348)
55-200mm USM	Mint-	€169	(£140)
100mm F2.8 USM Macro	Mint-	€449	(£373)
100mm F2.8 USM Macro	Mint-, Boxed	€475	(£394)
28-200mm USM	Mint	€229	(£190)
Sigma 70-200mm F2.8 EX DG HSM (EOS)	Exc++	€549	(£456)
Sigma 18-200mm OS (EOS)	Mint-	€269	(£222)

## PANASONIC NEW STOCK

Lumix GF3 & 14mm F2.5	New Stock	€499	(£414)
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## FREE Adobe lightroom 3 with above model

14mm F2.5	New- split from kit	€299	(£248)
14-140mm	New- split from kit	€699	(£580)
14-42mm X Power Zoom	New- split from kit	€249	(£207)

## PANASONIC USED

Lumix GF2 Body (Red)	Cond	€	£
Lumix GH1 Body was €475	Mint-	€289	(£240)
Lumix GH1 Body was €475	Mint-, Boxed	€375	(£311)
Lumix GH1 Body was €475	Mint-, Boxed	€375	(£311)
14-42mm	mint	€129	(£107)

## MEDIUM FORMAT USED

Hasselblad Zeiss Distagon 40mm F4 T*	Was	€	£
Bronica PS 150mm F4	€275	€149	(£124)
Bronica PS 2X Converter	€199	€99	(£82)

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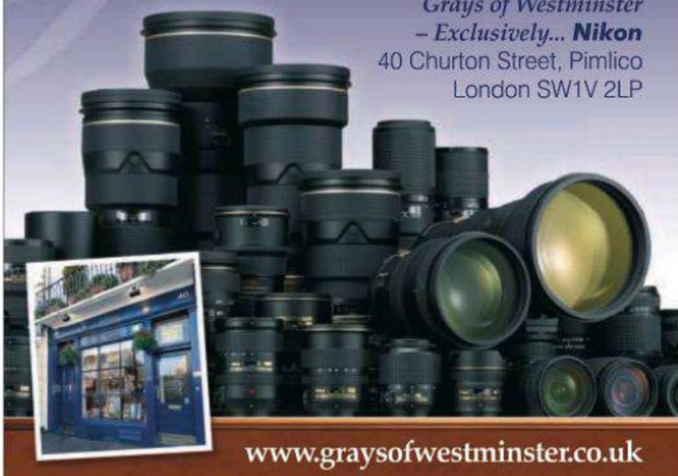
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## Cameras For Sale

SALE LIST	Was	Now	NON SALE LIST	
Bronica ETR 150mm f3.5PE	£135	£95	Billingham 225 Black	£95
Bronica GS Polaroid Back	£65	£25	Canon EOS-1DS MkII body	£1,500
Bronica SQ 150mm f3.5 Zenzanon S	£165	£125	Canon EOS350D + 18-55 USM	£175
Bronica SQ 150mm f4 Zenzanon PS	£175	£150	Canon EOS400D + 18-55	£225
Bronica SQA-I complete	£499	£95	Canon SB-E1 + Off Camera Shoe 2	£35
Canon Extender EF 2X mkII	£295	£450	Cosina 19-35mm f3.5-4.5 Sony/Minolta AF	£69
Canon FD 135mm f3.5 SC BL	£45	£225	Elinchrom 26cm Barndoors	£50
Canon FD 70-210mm f4	£50	£35	Elinchrom Background Reflector	£25
Canon Macro Ringlite ML-3	£95	£40	Fuji S3 Pro body	£195
Canon Speedlite 533G	£95	£79	Gossen Lunasix F	£55
Contax Infrared Remote Control Set	£50	£49	Hasselblad 503CX complete	£899
Hasselblad A12 Film Back	£100	£80	Hasselblad Proshade #6093T + 60mm ring	£165
Hasselblad 100 Polaroid Back	£75	£35	LPL 6700 Colour Enlarger	£175
Kodak Carousel SAV 2050 Projector	£195	£150	Mamiya M645 film inserts	£10
Mamiya M645 210mm f4N	£100	£85	Metz 45CT-4 NiCad	£65
Mamiya M645 Auto Extn Ring No2	£35	£25	Minolta 100mm f3.5 Macro Rokkor	£100
Mamiya M645 Super body	£95	£85	Minolta 35mm f1.8 MC W.Rokkor-HH	£150
Mamiya RB 180mm f4.5 Sekor C	£125	£110	Minolta AF 24-105 f3.5-4.5 D	£150
Mamiya RZ 180mm f4.5 W-N	£250	£225	Minolta Flashmeter III	£65
Mamiya RZ Pro II AE Prism Finder	£299	£250	Minolta Program Flash 5400HS	£75
Minolta 28mm f3.5 MD Rokkor	£39	£30	Minolta X700 + 50mm f1.7 MD	£95
Minolta 50mm f1.4 MD	£60	£50	Minolta XM + AE Prism + 50mm f1.4 MC	£295
Minolta 55mm Skylight 1B AC	£10	£5	Nikkor 80-200mm f2.8 ED AFD	£395
Minolta RC1000L boxed	£25	£10	Nikkor D80 + 18-55VR	£325
Nikkor 105mm f1.8 AIS	£349	£275	Nikon D80 body	£295
Nikkor 135mm f2.8 Ai	£150	£99	Nikon FM black body	£65
Nikkor 28-50mm f3.5 AIS	£249	£150	Nikon PK-11A Auto Extn Tube	£45
Nikkor 28-85mm f3.5-4.5 AIS	£225	£150	Olympus OM 75-150mm f4	£20
Nikkor 300mm f4.5 AIS	£165	£150	Olympus OM Telescopic Auto Tube - Mint	£60
Nikkor 35-70mm f3.5 AIS	£175	£65	Olympus OM Varimagini Finder	£45
Nikkor-P 300mm f4.5 Pre Ai	£75	£65	Olympus XA + A11 flash	£75
Nikkor-S 50mm f1.4 Pre Ai	£85	£75	Pentax 135mm f3.5 SMC-M	£35
Nikon F80D body	£89	£75	Pentax 45-125mm f4 SMC-K	£75
Nikon MB-10 Battery Grip	£30	£15	Pentax 70-210mm f4 SMC-A	£75
Nikon Speedlight SB-15	£39	£29	Pentax DA 50-200mm f4-5.6	£75
Nikon Speedlight SB-16A	£60	£45	Pentax K1000 + 50mm f2 SMC-M	£95
Nikon TC300 Teleconverter	£150	£99	Pentax K2 body	£85
Nova 8x10" Print Processor	£150	£95	Pentax M42-PK Adaptor (Asahi)	£10
Olympus FL36R Flash	£150	£125	Pentax MX body	£99
Olympus OM 50mm f3.5 Macro	£95	£75	Pentax Flashmate L-308B	£65
Olympus OM 85-250mm f5 zoom	£125	£95	Sigma 100-300mm f4 Nikon AFS	£649
Pentax 28mm f2.8 SMC-M	£49	£35	Sigma 10-20mm f4-5.6 DC Pentax AF	£275
Pentax 70-150mm f4.5 Super Takumar M42	£150	£95	Sigma 10-20mm f4-5.6 DC Canon EF	£165
Pentax AF-360FGZ Flash	£150	£125	Sigma 20mm f1.8 DG Canon EF	£399
Pentax Asahi 100mm f4 SMC Macro Takumar M42	£150	£125	Sony 18-70mm f3.5-5.6	£65
Pentax Cable Switch F	£15	£5	Sony DT 18-200mm f3.5-6.3	£250
Pentax P30T + 35-70mm f4 SMC-A	£70	£59	Sony DT 50mm f1.8 SAM	£85
Tamrac Zuma 7 Backpack - New	£165	£115	Tamron SP 14mm f2.8 Nikon AFD	£495
Telemore 2X Converter Mamiya 645	£50	£35	Vivitar 283 + SC1	£25
Vivitar 2X Converter Hasselblad	£75	£50	Vivitar 300mm f5.6 Canon FD	£35
			Yashica ML 35-105mm f3.5-4.5	£25

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 D90, D200, D300, D300s, D700, D3000, D5000

Canon EOS 1Ds II/III, 1D II/III/IV, 5d I/II, 7d, 30d, 40d, 50d,  
 350d, 400d, 450d, 500d, 550d, G9, G10, G11, S90

Late high-end Olympus, Panasonic Lumix, Pentax, Ricoh, Sony  
 Leica M8, M8-2, M9, DMR, X1, D-lux 3, D-lux 4, Epson RD1/1s  
 Late high-end Minolta, Sigma, Tamron and Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman,  
 Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar AF  
 Kinoptik, Leica R, Leica M, Leica copies, Linhof, Mamiya 6 and 7  
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 M25. This is now a no smoking site.  
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 after 10.30am £2. Refreshments.  
**Details Peter Levinson**  
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**Sunday 1st April 2012**  
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## CAMERA FAIR BRISTOL

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 Warmley Community Centre,  
 20 Deanery Road, Warmley, Bristol,  
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 £2. Refreshment available.  
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Minolta/Sigma AF-a 35-135	£59.00
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Nikon EL 2.8, 50mm Nikkor (New)	£25.00
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OM fit f2, 28mm Wide-angle lens	£35.00
Olympus 2x-A Match Multiplier	£29.00
Olympus Auto "Quick" 310 Flash	£25.00
Pentax MZ50 + 28-80AF	£35.00
Pentax AF Sunpack MZ440AF	£19.00
Penatx AF Cobra 700AF	£35.00
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SDA 8 80mm C	E285
105mm f3.5 MC C	E120
110mm f4 PG C	E100
135mm f4 PE C	E135
150mm f3.5 PC C	E120
150mm f3.5 MC C	E95
2X CONVERTER C	E35
AE HEAD FOR SDA C	E82
ETR SPEED GRIP C	E30
ETRS POL BACK C	E25
GS1 MAGAZINE C	E30
PRO HOOD SQ C	E25

## CANON

EOS 7D C	E925
EOS 300 & 18-55mm C	E310
EOS 400 BODY C	E375
EOS 400 BODY W	E325
EOS 500 BODY C	E525
EOS 500 BODY W	E550
EOS 4000 & 18-55mm W	E245
EOS 4000 & 18-55mm C	E217
EOS 5000 & 18-55mm IS & BG-ES C	E360
EOS 1000D & 18-55mm IS C	E260
EOS 5 BODY W	E85
EOS 30 & 28-80mm C	E115
EOS 30E BODY W	E78
EOS X & 28-90mm C	E48
EOS 300V BODY W	E43
EOS 300 BODY C	E28
EOS 500N BODY W	E45
EOS 500 & 28-80mm C	E78
EOS 1000FN & 28-80mm C	E48
POWERSHOT G12 W	E305
POWERSHOT G10 W	E286
POWERSHOT G9 C	E160
POWERSHOT G6 C	E140
POWERSHOT SX200 W	E75

## CANON 16-35mm

1/2.8L USM EF  
WELLS ST  
EXCELLENT CONDITION

**E750**

15-85mm f3.5-5.6 IS USM C	E492
17-85mm f4.5-5.6 IS EF-S USM C	E230
17-85mm f4.5-5.6 IS EF-S USM W	E245
18-200mm f3.5-5.6 IS EF-S USM W	E305
18-200mm f3.5-5.6 IS EF-S USM C	E341
24-85mm f3.5-5.6 USM W	E195
24-105mm f4L IS USM W	E675
24mm f2.8 FD C	E51
28mm f2.8 EF W	E132
28-135mm IS C	E260
28-135mm IS W	E265
28mm f2.8 FD C	E29
35-70mm f3.5 FD C	E35
50mm f1.8 EF MkII C	E77
50mm f1.8 FD C	E57
55-200mm f4.5-5.6 USM II W	E122
55-250mm f4.5-5.6 IS USM C	E165
70-210mm f4 FD W	E42
70-200mm f4L USM W	E415
70-200mm f4L IS USM W	E750
70-200mm f2.8L IS USM C	E1250

## CANON POWERSHOT G12

WELLS ST  
EXCELLENT CONDITION

**E305**

75-200mm f4.5 FD W	E45
80-200mm f4.5-5.6 EF W	E105
100-300mm f4.5-5.6 EF C	E125
100mm f3.5 FD C	E50
135mm f3.5 FD C	E42
200mm f4 FD C	E42
200mm f2.8L MkII C	E500
300mm f4L USM W	E900

1.4X EXTENDER MKII W	E275
SIGMA 10-20mm f4-5.6 DC EX W	E322
SIGMA 10-20mm f4-5.6 DC EX C	E330
SIGMA 18-250mm f4-5.6 OS C	E225
SIGMA 24-70mm f2.8 EX DG C	E295
SIGMA 70-200mm f2.8 APO C	E450
SIGMA 150-500mm f5-6.3 DG W	E655
TAMRON 11-18mm f4.5-5.6 LD C	E320
TAMRON 11-18mm f4.5-5.6 LD W	E300
TAMRON 17-50mm f2.8 VC W	E225
TAMRON 18-250mm f3.5-6.3 W	E225
TAMRON 55-200mm f4-5.6 C	E60
TOKINA 12-24mm f4 IF DX W	E400
TOKINA 35mm f2.8 DX W	E290
TOKINA 80-400mm f4.5-5.6 C	E400

## HASSELBLAD 500CM & 80mm

1/2.8 1" 1987  
CHELMSFORD  
EXCELLENT CONDITION

**E800**



CANON M14EX W	E335
CANON T11 CORD W	E40
CANON WINDER F1 C	E30
RS60E3 REMOTE W	E13
STEZ TRANSMITTER W	E90
RCS WIC	E9

## CONTAX

NX & 28-80mm T W	E300
NX BODY W	E210
50mm f1.7 ZEISS C	E120
85mm f1.4 W	E450
85mm f2.8 ZEISS C	E290
135mm f2.8 ZEISS C	E190
200mm f3.5 ZEISS C	E240

## HASSELBLAD

500C BODY C	E225
500ELM & WLF C	E150
500CM & 80mm f2.8 T C	E800
500CM & 80mm f2.8 T C	E750
135mm f5.6 & PLANAR C	E260
135mm f5.6 T C	E355
150mm f4 T C	E300
EXTENSION TUBE 21mm C	E30
EXTENSION TUBE 55mm C	E30
MANUAL BELLWS & SLIDE COPIER C	E275
MANUAL BELLWS C	E175
A12 MAG C	E110
A12 CHROME MAG C	E110
A16 CHROME MAG C	E85
12 OM MAG C	E30
500 GRID SCREEN C	E10
H4 PRISM C	E75
PM2 PRISM C	E50
CHIMNEY FINDER C	E75
FILM CUTTER C	E35
FLASH CAP CLAMP C	E10
ELM RELEASE ADAPTER C	E10
SPEAKS FINDER C	E20
PISTOL GRIP C	E30

## MAMIYA

RZ67 & 110mm C	E550
50mm f4.5 RZ C	E340

## NIKON 200mm f/2

AF-S VR MKI  
CHELMSFORD  
AS NEW & BOXED  
COMMISSION SALE

**E2500**



50mm f2.8 C	E95
80mm f2.8 N C	E60
135mm f3.5 C	E85
135mm f4.5 C	E125
360mm RZ f4 W	E350
POL BACK RZ67 C	E35
RZ AE PRISM W	E150
RZ POLAROID BK W	E40

## NIKON

D200 BODY W	E405
D90 BODY W	E450
D90 BODY C	E425
D80 & 18-135mm W	E452
D80 BODY W	E377
D70S BODY W	E175
D70 BODY W	E142
D70 BODY C	E165
D70 & 18-55mm C	E195
D50 & 18-55mm W	E175
F2 BLACK BODY W	E95
F2 PHOTOGRAPHIC BLACK W	E700

F2S BODY C	E300
F3 & MDA C	E200
F3T BODY C	E463
F5 50TH ANNIVERSARY BODY W	E900
FM BODY C	E85
FM2N BODY C	E160
FE2 BODY BLACK C	E120
F90X BODY W	E85
F801S BODY W	E62
F75 & 28-80mm C	E75
N70 BODY W	E70
LITE TOUCH TOWNS C	E22
10.5mm f2.8 AF-S ED C	E478
12-24mm f4G AF-S ED DX C	E725
17-55mm f2.8 DX C	E770
16-85mm f3.5-5.6 AF-S ED VR C	E350
18-70mm f3.5-5.6 AF C	E182
18mm f4 AI C	E650
18-105mm AF-S VR W	E154
18-105mm f3.5-5.6 VR C	E150
18-200mm f3.5-5.6 VR MKI W	E440
24-120mm f3.5-5.6 VR W	E200
24-120mm f3.5-5.6 VR C	E200
24mm f2.8 AI W	E140
28mm f2.8 D C	E197
28mm f3.5 AI W	E112
28mm f3.5 AI C	E110
28-105mm f3.5-4.5 W	E150
35mm f2 AIS C	E200
35mm f3.5 PC C	E250
35-105mm f3.5-5.6 AF C	E125

## PANASONIC LEICA 25mm

DIGI SUMMILUX  
WELLS ST  
EXCELLENT CONDITION

**E415**



35-135mm f3.5-5.6 AF C	E125
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BP-A350 BATTERY GRIP W	E103
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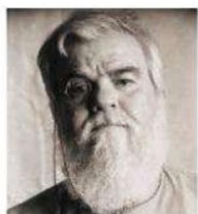
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# ROGER HICKS

**We're all entitled to our opinions, but why do so many people believe their way is the only way to do things?**

**WHY ARE** so many people convinced that theirs is the only way of doing things? At the end of last year, for example, AP's letters pages were filled with debate on the merits of using UV or similar filters to protect lenses. Some people were almost aggressive in their condemnation of the practice, implying that those who used them were lazy, slipshod and careless. Personally, I've been a great believer in them since my wife tripped in the Himalayas. As she fell, the camera swung forward and the lens hit a stone. Fortunately, the huge, ugly, heart-sinking, star-shaped crack was only in the filter.

But the point is, it doesn't matter what someone else does. Yer pays yer money and yer takes yer choice. Life is a balance of risks and opportunities, and we all assess those risks and opportunities differently. After careful testing with resolution targets, I see no image degradation from using even quite modestly priced filters. Others assure me that they can see clear differences. Well, who cares? I do it my way, and they do it theirs.

The same goes for lenses that are 'too fast' or 'too slow' or 'too long' or 'too wide'. Or, for that matter, 'too big', 'too heavy' or 'too expensive'. Eh? We all have our own ways of doing things, and of working around the disadvantages that our chosen equipment has. Anyone who believes that there is a perfect camera, with no disadvantages, is living in Cloud Cuckoo Land.

This doesn't mean that all advice is worthless. Far from it. Often, we do things for no better reason than that we've always done them that way. Usually, the only reason we have always done things that way is because we were taught to do them that way, or because that was the first way we found that worked. If we are open-minded enough to contemplate the many other ways of doing the same thing, we soon realise that several are probably just as good, and that some may even be better. Or, equally, we may decide that our way is the best, at least at the moment.

For example, I don't like zoom lenses. Partly, this is because I prefer rangefinder cameras, for which

zoom lenses are not available. Partly, too, it is because I like fast lenses, and because I like small, light lenses. But even apart from all that, I know, as a matter of personal experience from the days when I used SLRs and zoom lenses, that I lost quite a lot of pictures because of those extra few seconds (or even fractions of a second) that I spent tweaking the focal length. Better, I decided, to be in the right place at the right time with a prime lens than to fiddle with a zoom.

Also, because zooms are bigger, and often attached to bigger cameras, they are a lot more noticeable. Add to that the time that most people spend fiddling with them, and they become really noticeable. There are times when that doesn't matter, and times when it does. For the times when it does, well, the answer is obvious. To a very large extent, all this says more about me than it does about my cameras and lenses. No doubt, some of the things I think are important are of absolutely no interest to other people. Indeed, it could be that I am imagining them. At the end

of my little tirade against zooms, you might well be thinking, 'The man's a fool. The advantages of zooms are so obvious that these minor and often imagined drawbacks are irrelevant.' That's fine, so long as you are in fact actually thinking, and not trotting out a rote answer. But equally, you may be thinking, 'Well, maybe he's right. Why don't I give it a try?'

This, really, is the bottom line about anything you read here, or on the internet or anywhere else. It's all advice that you can take or leave as you think fit. As a general rule, those who are most strident in their opinions are often those who know least. Alternatively, they may simply be trying to wind you up a little in order to make you question your existing beliefs – I have been known to indulge in this occasionally myself.

Above all, try to separate your opinion of the character of the person giving the advice, and the advice itself. After all, even if the biggest fool on earth tells you that the sky is blue, the sky is still blue. Hence the phrase, 'blue-sky thinking'. **AP**

**'No doubt, some of the things I think are important are of absolutely no interest to other people. Indeed, it could be that I am imagining them'**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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Learn more about the performance of the Lumix GX1 at [www.panasonic.co.uk/GX1](http://www.panasonic.co.uk/GX1)



What Digital Camera, December 2011.



Digital Photo, February 2012.

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